

OFFICIAL SOUVENIR MAGAZINE

# THE LOST WORLD

JURASSIC PARK™



THRILLING **COMPLETE  
MOVIE  
STORY**

EXCITING **OVER 120  
COLOR  
PHOTOS**

EXCLUSIVE **SPECIAL  
EFFECTS  
SECRETS**

INSIDE **T-REX  
PIN-UP**

\$3.95 U.S. \$5.50 Can.

THE LOST WORLD

02>



0 09128 47421 2

**TEPPS**  
PUBLISHING







# THE SENSATIONAL FOUR-ISSUE COMIC BOOK ADAPTATION #1 ON SALE NOW!



**topps**  
COMICS





SITE  
**B**

THE LOST WORLD



# CONTENTS



## Welcome To The Lost World

SCIENCE MEETS ART AND THE RESULTS ARE OUT OF THIS WORLD

2

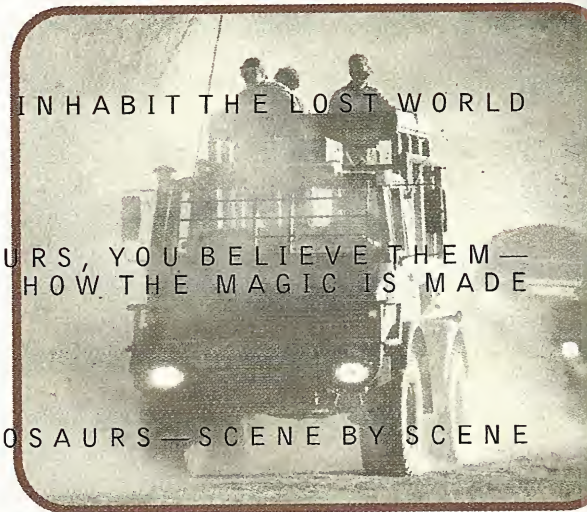
## Cast and Characters

THE FACES, BOTH OLD AND NEW, WHO INHABIT THE LOST WORLD

4

## Creating the Thrills

YOU SEE THE DINOSAURS, YOU BELIEVE THEM—  
HERE'S HOW THE MAGIC IS MADE



6

## The Complete Movie Story

ALL THE ACTION—AND ALL THE DINOSAURS—SCENE BY SCENE

12

## The Great Dinosaur Debate

SCIENTISTS STILL CAN'T DECIDE WHAT KIND OF  
ANIMALS THESE GIANTS WERE

26

## Carnivores Rule!

A COLOR PIN-UP STARRING T-REX, VELOCIRAPTOR  
AND COMPSOGNATHUS



32

## Man Against Nature

DIRECTOR STEVEN SPIELBERG TAKES ON THE CHALLENGE OF  
REVISITING JURASSIC PARK

50

## Hunting and Gathering

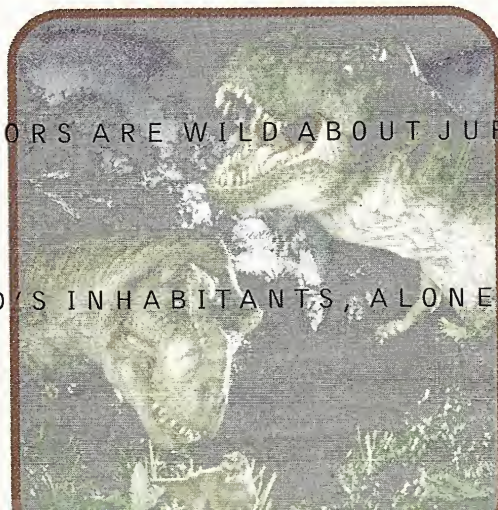
WHY COLLECTORS ARE WILD ABOUT JURASSIC PARK

56

## Left in Peace

PIN-UP: THE ISLAND'S INHABITANTS, ALONE ONCE AGAIN

64







SITE  
**B**

THE LOST WORLD



# WELCOME TO THE LOST WORLD

If there is anything harder than making the most successful movie of all time, it has to be creating the sequel. That was director Steven Spielberg's challenge when he started planning *The Lost World*, the follow-up to the wildly popular *Jurassic Park*. And he's accomplished the seemingly impossible: *The Lost World* has all the thrills—including even more terrifying, realistic dinosaurs—of the first film. The excitement of *The Lost World* is captured in this Official Souvenir Magazine. In pages packed with photographs and art from the movie, you can revisit the drama of the film and go behind the cameras to see how Spielberg worked with scientists and special effects artists to bring you this breathtaking spectacle.

If you want to re-live the experience of the film, turn to page 12 for the complete story of *The Lost World*. Filled with color photographs and art from the film, these pages contain all the action of the movie, scene by suspenseful scene.

In the article "Creating the Thrills," on page 6, you'll learn how artists, model makers and computer animators took information from paleontologists and created the most vivid, life-like dinosaurs ever. In fact, scientists welcome the imaginative input of Spielberg and his team. Says paleontologist Robert Bakker, "Dinosaur art is usually years ahead of science."

To bring your own ideas on dinosaur behavior up-to-date, read "The Great Dinosaur Debate," on page 24. Review the evidence, then decide for yourself: Were dinosaurs constantly active and warm-blooded like birds, or sedentary, but quick-to-strike, like crocodiles?

And, if like most dinosaur fans, you can't get enough of these prehistoric creatures—and you love non-stop action—read "Hunting and Gathering" on page 54. You'll learn how to bring *The Lost World* home: the animals are stomping their way through toy stores, comic books, trading cards, and even into your personal computer and video game player on CD-ROM and video games. Enjoy the adventure!



JUNE 1997

**THE LOST WORLD: JURASSIC PARK**  
OFFICIAL SOUVENIR MAGAZINE

SITE



**PUBLISHER:** Ira Friedman **EDITOR:** Kathryn Kukula **ART DIRECTOR:** Altemus

**CONTRIBUTING WRITERS:** Gary Gerani, Holly Gates Russell, Mark Cotta Vaz

For Topps: **PRODUCTION DIRECTOR:** Jerry McCarrick **PRODUCTION COORDINATOR:** John Williams

**PRODUCTION CONSULTANT:** Mark Weintraub

**CIRCULATION:** Charlie Novinskie, Tommi Stroul **PUBLISHING ASSISTANT:** Diane Ellis

*Special Thanks to Nancy Cushing-Jones and Cindy Chang at Universal Studios,  
and Jerry Schmitz and Barbara Ritchie at DreamWorks SKG*

The Lost World: Jurassic Park Official Souvenir Magazine TM & © 1997 Universal City Studios, Inc. and Amblin Entertainment, Inc. All Rights Reserved. Licensed by MCA/Universal Merchandising, Inc. Published under license by The Topps Company, Inc., One Whitehall Street, New York, New York 10004. (212) 376-0300. Arthur T. Shorin, Chairman; John J. Langdon, President. Contents of this magazine may not be reproduced, either in whole or in part, unless expressly authorized in writing by the Publisher. Printed in Canada









SITE  
BTHE LOST  
WORLD

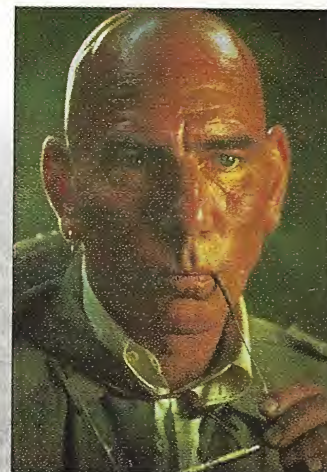
# THE CAST & CHARACTERS



## Dr. Ian Malcolm

JEFF GOLDBLUM

Jeff Goldblum returns as Dr. Ian Malcolm. As in *Jurassic Park*, Malcolm is the doubting scientist who serves as a foil for the short-sighted, money-minded InGen executives. Malcolm travels to John Hammond's dinosaur spawning ground with one goal: to swiftly remove his girlfriend, Dr. Sarah Harding. Last summer, Goldblum starred in another blockbuster science-fiction thriller, *Independence Day*. Listen for Goldblum's voice in the DreamWorks animated feature *Prince of Egypt*, due out from DreamWorks next summer.



## Dr. Sarah Harding

JULIANNE MOORE

Julianne Moore plays the pioneering scientist, Dr. Sarah Harding. A woman who has travelled the world to study animal behavior, Harding jumps at the chance to visit Isla Sorna to study living dinosaurs. Moore will also appear this year in *The Myth of Fingerprints*, which premiered at the 1997 Sundance Film Festival. Moore's other film credits include last year's *Surviving Picasso*, the comedy *Nine Months*, *Assassins*, and *Benny & Joon*.



## John Hammond

LORD RICHARD  
ATTENBOROUGH

Lord Richard Attenborough reprises his role as John Hammond, the CEO of InGen and the visionary behind Jurassic Park. Attenborough is a veteran of the stage and cinema, starring in *The Great Escape*.



## Kelly Malcolm

VANESSA LEE  
CHESTER

Kelly Malcolm just wants to spend time with her father—she has no idea what following him will entail. Playing Kelly is Vanessa Lee Chester who has also appeared in *Harriet the Spy*, *The Little Princess*, *CB4* and *Honey-moon in Vegas*.



## Roland Tembo

PETE POSTLETHWAITE

Professional hunter Roland Tembo won't leave Isla Sorna without a trophy—he's InGen's secret weapon. Postlethwaite most recently starred in *In the Name of the Father*, for which he was nominated for an Academy Award for Best Supporting Actor.

## Nick Van Owen

VINCE VAUGHN

An activist and video documentarian who has photographed wildlife and combat around the world, Nick Van Owen has many of the skills needed to survive Isla Sorna. Actor Vince Vaughn recently appeared in *Swingers* and will next be seen in *The Locust*, due out later this year.



## Dr. Robert Burke

THOMAS DUFFY

This veterinarian is working for the evil Ludlow, yet he realizes the value of the life on Isla Sorna. Actor Duffy can also be seen in *Wolf* and *Waterdance*.



## Peter Ludlow

ARLISS HOWARD

John Hammond's ruthless nephew takes control of InGen—with disastrous results. Howard was recently seen in *To Wong Foo, Thanks For Everything!* Julie Newmar.



## Ajay Sidhu

HARVEY JASON

Harvey Jason plays expert tracker Ajay: Will his expertise apply to dinosaurs? Jason has also appeared in *Air America* and *Gumball Rally*.



## Eddie Carr

RICHARD SCHIFF

Eddie's specialty is field equipment. He is thorough and practical, but unprepared for the wonders of the Lost World. Actor Richard Schiff can also be seen on television's *Relativity* and in the films *City Hall* and *The Trigger Effect*.



## Dieter Stark

PETER STORMARE

A game hunter of repute, Dieter has much to learn from dinosaurs. Actor Stormare also appeared in *Fargo* and *Awakenings*.





SITE  
**B**

BY MARK COTTA VAZ



# CREATING THE THRILLS

WHEN GIANT, SCARY DINOSAURS ARE CALLED FOR, THESE ARTISTS ANSWER

Down a maze of hallways at Industrial Light & Magic is a room where a new generation of dinosaurs were recently born—computer generated dinosaurs, that is. ILM is command central for the creation of a new generation of computer generated dinosaurs for *The Lost World: Jurassic Park*. Above the desk of animation director Randal Dutra is a typed statement from paleontologist Robert Bakker. For months, this statement served as inspiration for the chal-

lenge of once again producing the illusion of dinosaurs walking the earth: "Dinosaur art is usually...years ahead of science...an artist is often better at seeing structure, seeing legs, seeing movement, seeing behavior, than someone with a Ph.D."

"One of the thrills of doing *Jurassic Park* was a lot of people who were used to seeing dinosaur bones or just imagining how these animals would move and behave got to sit in a darkened theater and watch these creatures come to life," notes Dutra, who had worked on *Jurassic* as a senior animator at

the Tippett Studio and recently joined ILM. "I think the experience just brought out the kid in a lot of people."

The *Lost World* dinosaur creation once again required the talents of ILM, along with the Stan Winston Studio. As with *Jurassic*, ILM's charge was computer generating the full-figure (dubbed "full-motion") dinosaur shots. The challenge: double the six minutes of computer graphics (CG) in the first film. ILM's team included a 27-person animation crew, 28 technical directors (to oversee, finalize, and composite the animation work), a production staff, and even ILM's model shop to create a set of the San Diego dock.

Meanwhile, a 70-person crew at the Stan Winston Studio provided electronic and hydraulically powered creations (from tyrannosaurs to velociraptors) for interactive effects.

"We're doing the same thing as ILM only our dinosaurs are man-made with foam rubber, silicon, metals, and other materials to create an organic, moving creature effect," notes the Winston Studio's John Rosengrant, art department coordinator on *Jurassic* and an effects producer for the physical dino side of *The Lost World*. "With our stuff you can get real smashing and touching and connecting. Steven felt that helped give an instant rapport for the performers. In fact, we created a male and female T-rex, each weighing 14,000 pounds, that actually scared one of the actresses when she was near them. Having actors see our creatures in front of them helped their performances."

*The Lost World* not only expands on the visual wonders of the first film (including the two T-rexes, a stegosaurus parade, more ferocious velociraptors, and the birdlike, scampering compsognathus, or "comps") but brings audiences into the heart of the dinosaur's domain. "In the first film we went to a sort of amusement park environment where they'd tried to tame the dinosaurs," explains ILM visual effects producer Ned Gorman, "while in this film we're on their turf. We're on the island where the real work [of hatching them] was done and they've been mating and roaming freely since then. And while the first movie might have had one or two dinosaurs in a shot, this time about a third of our shots are herds of dinosaurs."

ILM's CG capabilities—both in advanced software and hardware as well as animation expertise—have evolved from the *Jurassic* experience. Dennis Muren, ILM's full-motion dinosaur supervisor on both films, recalls a scary period in *Jurassic* when the early CG began showing the kind

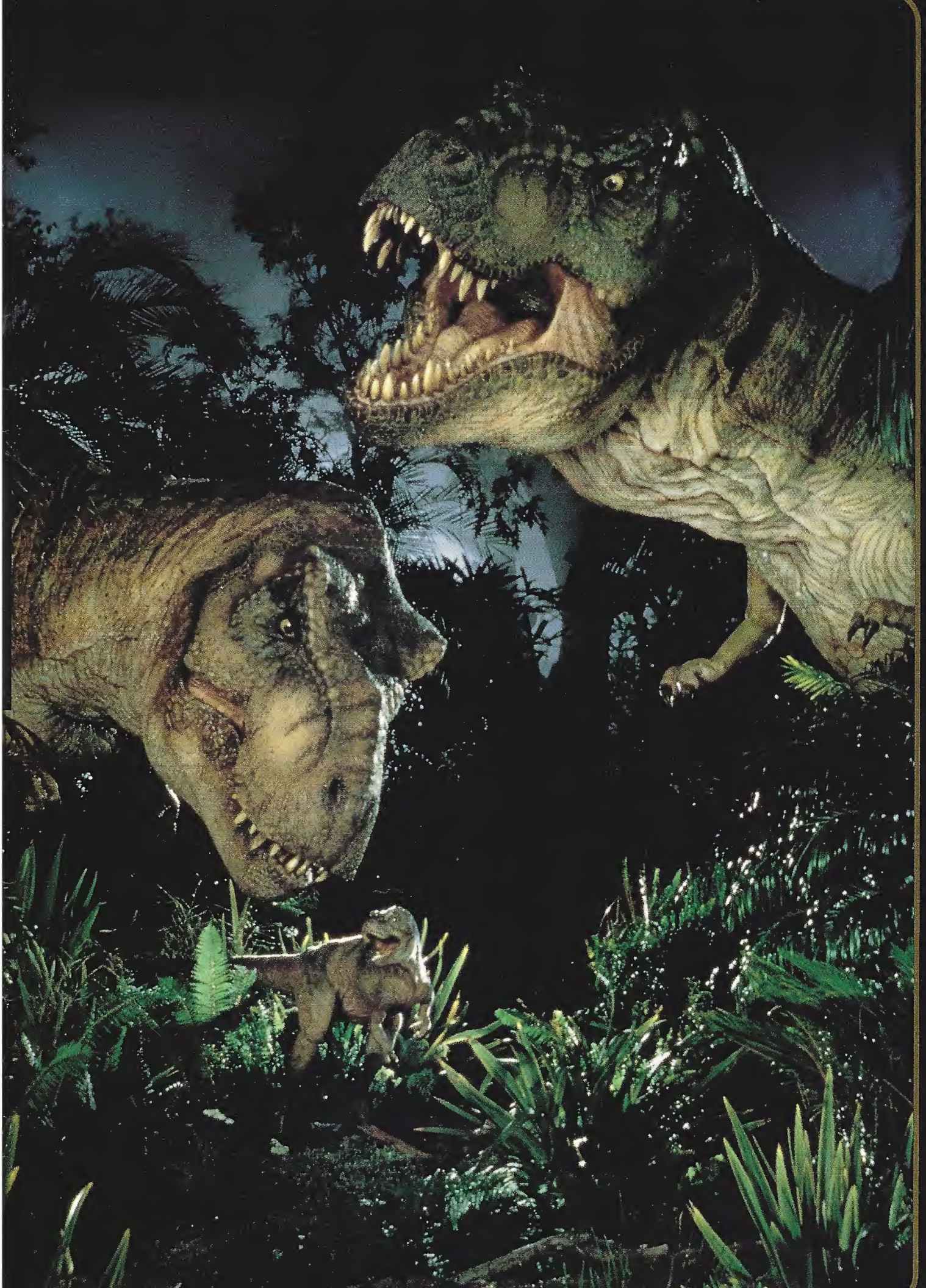
of giveaway motion "pops" normally seen in frame-by-frame stop-motion puppet animation. With the help of creature and stop-motion expert

**"Dinosaur art is usually years ahead of science."**

► **E**ach of these T-rexes weighs 14,000 pounds and towers over human actors. Built to frighten film audiences, the giant models had even veteran film actors scared.











SITE

B

BEHIND THE SCENES



Now, an image such  
as a moving  
dinosaur can be  
composited into almost  
any background.

Phil Tippett's shop, a special Dinosaur Input Device (DID) was created, a model dinosaur with encoders at the joints that allowed animators to digitize realistic movements more easily: information went directly from the moving DID into the computer.

"I didn't know at the time if the flaw was a software problem or the inexperience of the animators," Muren recalls. "In fact it was the inexperience of the animators. As they got more into the project they realized how to better use the tools. Now the animators don't need the DID and the software tools are better."

The full-motion and animatronic dinosaurs had to match perfectly, so the starting point for both ILM and the Winston Studio were production drawings and dinosaur models created by Winston Studio artists. ILM CG artists were also able to look at film footage of actors interacting with Winston's creations, making it easier to match movement, lighting, and other characteristics in their own shots.

On the CG side, the Winston dinosaur models were scanned and used as the foundation for building up the CG models (complete with skeleton, muscle, skin textures, and final lighting effects). The ability of CG artists to animate, render (give the animated model texture and shading), then combine the elements seamlessly into a background illustrates how artist-friendly things have become in the digital realm.

"CG animators study nature now because they have to," Dutra notes. Years ago, a CG image could only be composited into a very simple, static background shot. Now, an image—such as a charging dinosaur—can be composited into almost any background—dark, sunny or dusty. "[That] affords directors freedom to create camera action that puts an audience into a scene, makes it more genuine," says Dutra. "Sometimes we'll push things in the plate photography, which brings a spontaneous feeling to the animation. A lot of the behavioral things we couldn't get in *Jurassic*, like the herd shots, are in this film. There's also a sense of us being intimately with the dinosaurs out in nature.

"There's something about the compy sequence that really struck a chord with me,"

Dutra adds. "We shot [the background plates] on location with a

moving camera all the way through, which really puts you in the middle of the action, with a very claustrophobic feeling that funnels down to a final death. It captured the feel of the compy world, being out in the wilds and following these fast little birdlike creatures going in and out of light, negotiating terrain, and not being fixed in any one point. Then the stego sequence was very beautiful and pastoral, while a dinosaur round-up sequence was epic and wide open with dust and glaring sunlight. Then we have the T-rex loose in San Diego so we have the old creature-in-the-city. The animators were going beyond their ceiling of knowledge, pushing things a little further."

The realism of the compy sequence was also aided by intercutting ILM's full-motion critters with Winston Studio rod puppets ferociously attacking a doomed hunter who has lost himself in the thick forest (which involved nine puppeteers working the creatures that were affixed to a suit worn by the actor). But while modern animatronics can be as simple as rod puppeteering or a performer in a creature suit, this effects art has also evolved. "Animatronics continues to change—there have been big leaps in hydraulics and electronics," notes Rosengrant. "We're being compared to CG, too, so we have to get better, and for this film we broke new

► **M**aking the model dinosaurs move just as the script required took a lot of rehearsal. The larger dinosaurs, like the baby *Stegosaurus* [near right] are radio controlled. The tiny attacking compys [far right] were activated by puppeteers with rods.





ground. We use computers that have allowed for control of motions, smoothing out the shake and wiggle we used to get, and we can control with perfect precision even a multi-ton T-rex. There's also been a fusion with CG which has enabled us to do things we couldn't do in the past, such as animate rod puppets and erase the rods, which allows us to create more complex, interactive effects."

One of the ingenious devices utilized by the Winston Studio is a "telemetry" device. The ultimate puppeteering gadget for remote-control animating, the telemetry device (looking like a small steel skeleton) is connected to a computer circuit board so that when it's been manipulated it sends the corresponding movement signal to the hydraulic system of the particular animatronic creature. Such was the case with the huge T-rexes (which were built from knee to head and measured more than 20 feet long from nose to tail).

Rosengrant noted that while their *Jurassic* T-rex version had been bolted to the floor of a flight simulator, their two *Lost World* creations were mounted on a chain drive system and controlled by a joy stick that could send them hurtling along 80 feet of track. In a number of interactive sequences the Winston Studio unleashes their T-rex power, particularly in a scene where the two dinosaurs attack and tear apart a trailer. "These hydraulically driven T-rexes have serious strength," Rosengrant says.

For one scene an animatronic T-rex had to tear away a bar on an open vehicle, then grab and whip around a stunt



performer in its mouth. Rosengrant animated the hydraulics from 50 yards away, keeping a wary eye on the monitor that recorded the scene. "It was a stressful morning," he recalls of the dangerous effect. "The stunt man had on a body harness, with the harness and cables taking all the weight, but it took a lot of rehearsing and timing with the stunt coordinator to go in and literally pull the stunt man out of there."

The interactive action extended as well to the synthetic dinosaurs ILM composited into carefully choreographed lo-





SITE

B

BEHIND THE SCENES



cation footage. "We've tried to make the dinosaurs as realistic as possible, extrapolating the way real animals move in terms of their girth, texture, the way the skin folds, the way muscles move under flesh," says Gorman. "For example, the full-motion stegos moving through the forest have great detail in the amount of motion under their flesh, the way light plays through the veins on their back, their breath, along with interactive touches such as CG leaves falling from trees and CG dust stirred up by the creatures. You see them interacting with an environment the way a real animal would."

*The Lost World* production, with two different companies specializing in two widely different effects disciplines creating one seamless illusion, shows the creative possibilities when there's a fusion of techniques. "There's a place for everything," Rosengrant concludes, "and we haven't been replaced by digital. It's all about what's the best tool for the job. Sometimes animatronics is the better option. For us, *The Lost World* was the biggest challenge we ever had. We had to make these dinosaurs



► **A**rtists sculpted models of each dinosaur, the models were copied exactly for use both as animatronic creatures [top] and computer generated images.







better than the ones we made for *Jurassic*. We're never satisfied."

Ironically, some ILMers feel that while the CG animation in *The Lost World* goes far beyond their breakthrough *Jurassic* work, audiences now accustomed to in-your-face digital wonders might not appreciate the complexity and subtlety of *The Lost World*. "These shots are so startling, although they may not

► **A**rtists also painted scenes, like the one above, to help set designers envision and create *The Lost World* sets.

be as startling [to audiences] because the technology isn't as unique as it was," Muren muses. "There are no major [CGI] breakthroughs in *The Lost World*, and I don't see a breakthrough coming for many, many years. But in *Jurassic* we were also more timid about designing and lighting a shot than we are now. With more experience and confidence you're able to reach further than you've ever reached before. It's like we've built the instrument and now we're learning how to play it. And in this movie we didn't want to play the same song. We wanted it to be a symphony."





SITE  
**B**

THE LOST WORLD



# A DREAM REVISITED

Tragic memories of Jurassic Park still haunt Dr. Ian Malcolm. Four years ago he survived entrepreneur John Hammond's shattered dream of dinosaurs living in a modern world. But these days the scientist is more infuriated with Hammond's mega-company, InGen. Under the direction of CEO Peter Ludlow, a scheming executive interested only in protecting the stock value of the company, InGen has successfully covered up the ghastly incident and destroyed Malcolm's credibility in the process.

Now, much to his surprise, Ian is summoned to the home of John Hammond and asked to join in a new venture. The original island "was just a showroom, something for the tourists," Hammond reveals. "We bred the animals on *Site B*: Isla Sorna, eighty miles away." The hurricane that wiped out Isla Nublar also destroyed InGen's facility on Site B, and the dinosaurs there were released to mature on their own. "I've organized an expedition to go in and document them," Hammond tells his guest. "Don't worry, I'm not making the same mistakes again."

"No, you're making all *new* ones!" Malcolm snaps back. But when he is told that his paleontologist girlfriend, Dr. Sarah Harding, has joined Hammond's team, and is already on the island, he agrees to go. "It's not a research expedition any more," Malcolm concludes. "It's a rescue mission."

Later, Malcolm must convince his 12-year-old daughter Kelly that this trip is too dangerous for her. "You just like the *idea* of having kids," she says, sulking.



**L**ooking for shells on the beach of a seemingly deserted island, Cathy Bowman stumbles upon a herd of hungry *Compsognathus* who quickly surmise that she would make a tasty snack. Hearing their daughter's screams as the compy's attack, the Bowmans and their yacht crew run to her rescue. This accident convinces the InGen board to oust John Hammond.







A
fter agreeing to visit Isla Sorna, the abandoned breeding ground for InGen's Jurassic Park dinosaurs, Ian Malcolm must explain to his daughter Kelly why she can't accompany him. Meanwhile, big game tracker Ajay Sidhu persuades veteran hunter Roland Tembo to visit the same island--for very different reasons.





SITE  
**B**

THE LOST WORLD



# THE PAST COMES ALIVE

John Hammond's band of researchers arrives at Isla Sorna. "You just don't appreciate electric fences till they're gone," quips Malcolm, the beauty of this exotic volcanic island lost on him. Satellite equipment is set up by specialist Eddie Carr, who tracks the signal from Sarah's phone and swiftly pinpoints her location. Joined by video documentarian Nick Van Owen, the expedition sets out into the jungle: determined, armed and ready for anything.

The first "anything" they encounter is a herd of stegosaurus, eight in all, ranging from infants all the way up to adults. And behind a rock pile, scribbling notes on a pad, is Sarah Harding. Excited over the steps she's been studying, Sarah seems equally pleased to see Ian on the island. In a flash she borrows Nick's still camera and is off photographing the double-plated creatures and their offspring, leaving the guys agog. "Should we rescue her now or after lunch?" offers Nick.

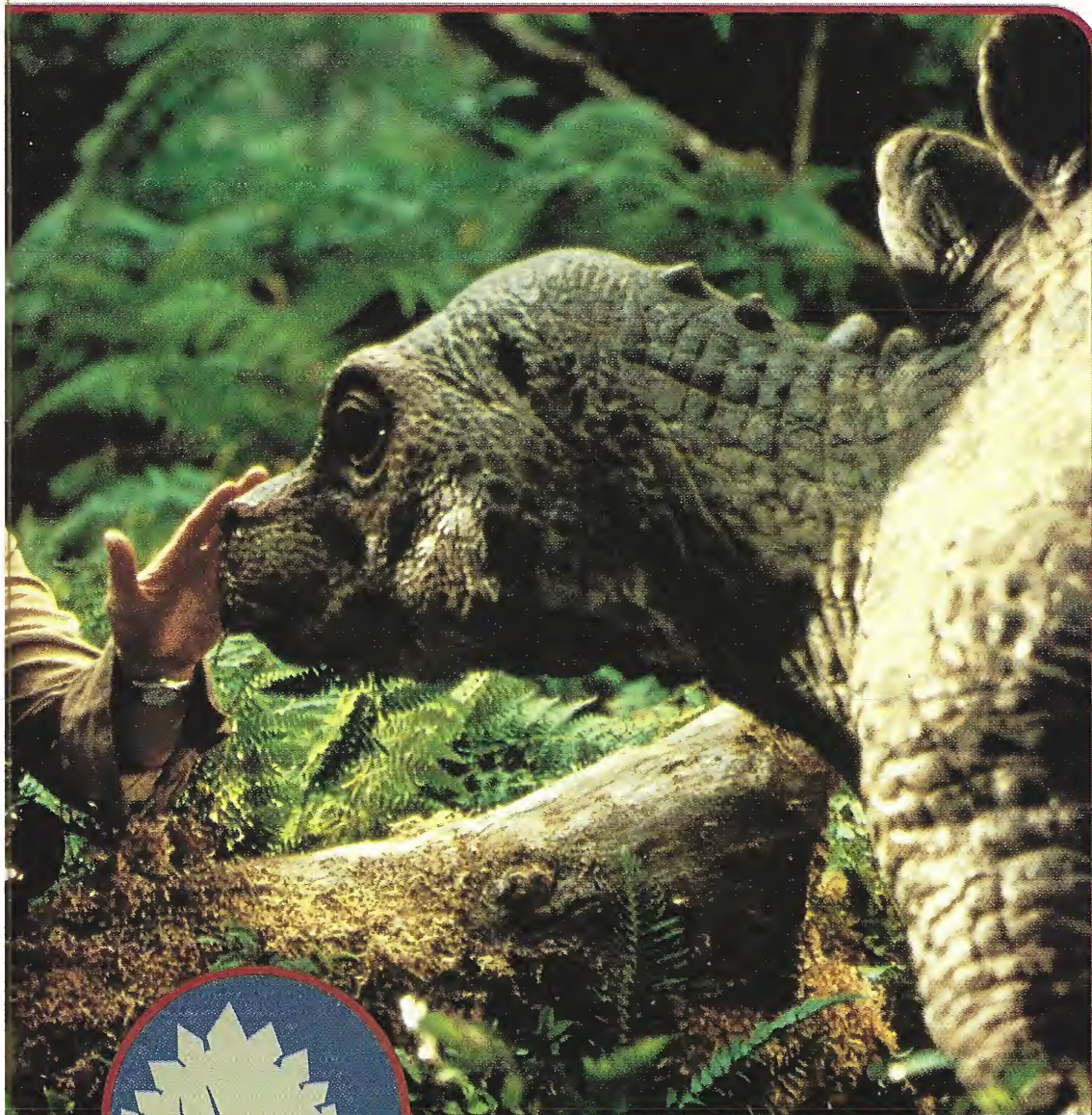
After surviving a brush with a frightened stegosaur, Malcolm returns to camp to discover a stowaway—his daughter Kelly who has traveled to Isla Sorna hidden in the research trailers. Malcolm is now burdened with the knowledge that the two people he loves most are in terrible danger.



▶ **S**arah Harding is photographing the stegosaur herd. When she borrows Nick's camera, it autowinds — startling the larger stegs, their back plates bristling. One of them swings its spiked tail at the fleeing paleontologist, sending everyone running for cover.







► **P**aleontologist Sarah Harding thinks she has landed in heaven: an intact dinosaur habitat where herbivores and carnivores--like this baby Stegosaurus--have established territories. But when humans enter the mix, the boundaries are no longer fixed and chaos results.



INGEN PRODUCTION  
12/16/97

**DX**

TAG AND RELEASE  
NO. 8453009877651023

SITE

**B**

**DINOSAUR CLOSE-UP**  
**STEGOSAURUS**  
(ROOFED REPTILE)

SPECIE NUMBER  
**STE-GATT**  
**GA21262**  
RBIVORE

**A**lthough paleontologist Sarah Harding very nearly gets walloped by the deadly spiked tail of the giant Stegosaurus she has been observing, under less threatening circumstances this herbivore is considered by scientists to have been fairly benign. Though massive physically, the Stegosaurus had a tiny brain, which probably limited its mental powers. In the Jurassic period (about 140 to 167 million years ago), what was probably most in the thoughts of a Stegosaurus's was the low ground cover and other vegetation it savored, and later, fermented in its stomach to digest.

Stegosaurus bones have been

found in Wyoming and Colorado. Assembled, they reveal a beast comparable in size to a Mack truck: the dinosaur measured up to 20 feet long, weighed up to 1.5 tons and had a double row of large bony plates running along its back—its

most unique feature. Paleontologists once surmised that these plates were shields or protective armor to deflect the horns, hooves and teeth of predators. Recent hypotheses suggest a far different function: each plate is thought to have been a type of radiator on the back of the

Stegosaurus, regulating the internal body temperature with a flow of blood. On hot days, blood could have

been pumped to the plates' surface to keep the dinosaur's body from overheating. A close look at the dinosaur's skeleton reveals that each of the plates is carved with fine tracery that may have held blood vessels.







SITE  
**B**

THE LOST WORLD



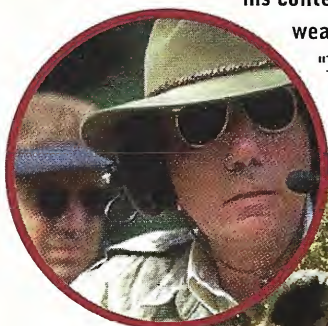
# DINOSAUR HUNT

Returning to base camp, the researchers grapple with another surprise: three military helicopters roar overhead, flying very low. "It says 'InGen' on the tails of the choppers!" shouts Eddie, peering through his binoculars. "I don't get it, why would Hammond send *two* teams?"

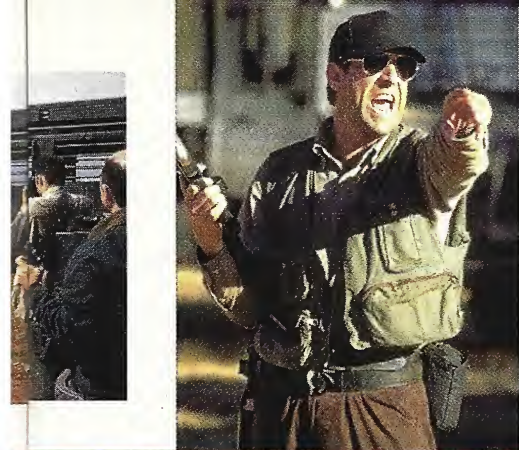
But Hammond didn't send the second team. Peter Ludlow did, and he's there with them, barking orders into his walkie-talkie. Really in command of this military-style operation is a noted big game hunter named Roland Tembo, joined by his old friend and sidekick, Ajay Sidhu.

And now, in the open country of Isla Sorna, a spectacular animal-gathering expedition commences. As Malcolm and his companions watch from a ridge, a herd of mid-sized herbivores—hadrosaurs, pacycephalosaurs, and gallimimuses—race across the plain, pursued by Roland's fleet of high-tech wranglers. After a thrilling chase, the dinosaurs are overwhelmed and captured by the hunters, then deposited in large containment units.

► **S**mack in the middle of a game trail, Peter Ludlow unveils his arsenal of pursuit and capture vehicles. With him are hunters Roland Tembo and Ajay Sidhu. Roland does little to hide his contempt for his wealthy benefactor: "I'm in charge," he tells the InGen executive.







INGEN PRODUCTION  
12/16/97

**DX**

TAG AND RELEASE  
NO. 8453009877651023

SITE

B

**DINOSAUR CLOSE-UP**  
**PACHYCEPHALOSAURUS**  
(THICK HEADED REPTILE)

SPECIE NUMBER  
**PAC-GATT**  
**SA21269**  
HERBIVORE

A thick skull casing protecting its rather puny brain made the Pachycephalosaurus an intriguing catch for the InGen hunters, although the aggressiveness with which they rammed everything in sight, including an InGen pursuit vehicle, makes it clear in the film that these plan-eaters were not docile. It's natural to think of the Pachycephalosaurus as the head-butt dinosaur. Their skulls are high domes with massive, thick skull roofs and ornamental pointed and flattened bone nodules on the back, sides and snout. Skulls excavated in Montana date from approximately 87 to 64 million years ago, meaning the Pachycephalosaurus lived at the end of the Cretaceous period.

More recently, a complete skeleton has been found in North Dakota that shows the Pachycephalosaurus was 26 feet long. It may, paleontologists theorize, have walked with its nose pointed downward, neck outstretched and back-

bone horizontal—ready to bash. In sheep and goats such head butting helps the animals establish social dominance over each other and scientists assume that the dinosaurs butted for a similar reason, as well as to defend themselves.





# FURY UNLEASHED

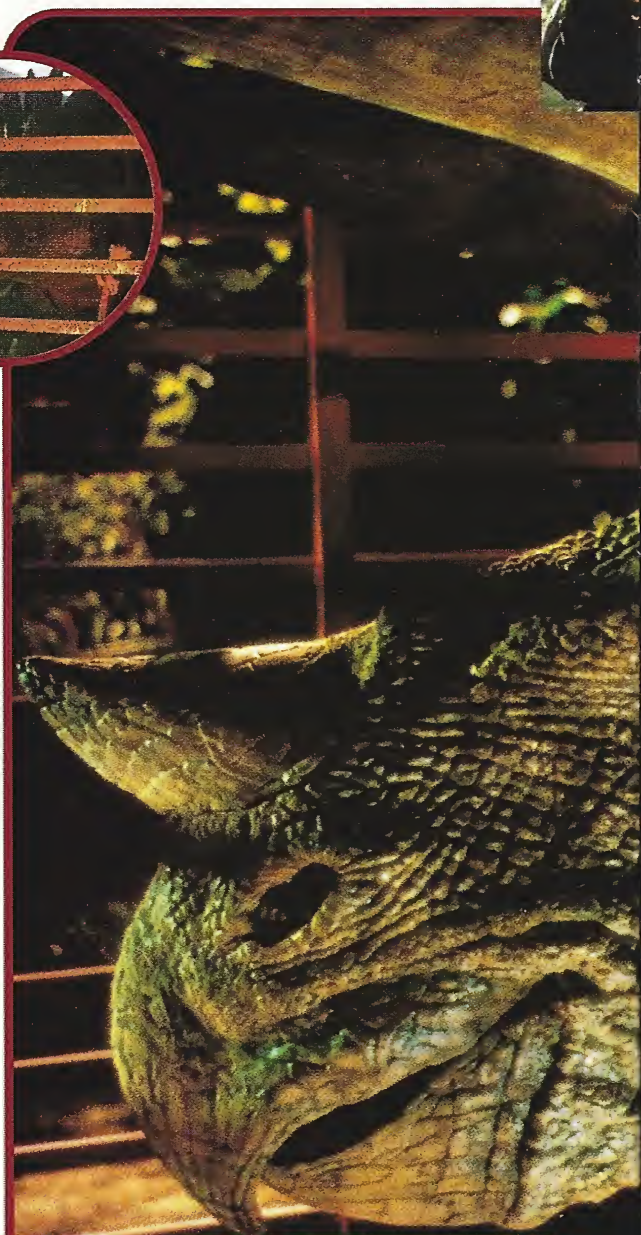
As darkness falls, the hunters establish base camp in a clearing and encircle the perimeter with blue laser fences. Their vehicles are all parked at one end, away from the tents, and at the other end there is a row of at least a dozen "capture containers," cages that hold the fruits of their roundup. In one of those cages, a stegosaur cries mournfully.

High atop a ridge overlooking the camp, Malcolm, Sarah and Nick observe this "second team" through binoculars. It's clear Ludlow and the hunters will be taking their prize captives back to the mainland...an incredibly irresponsible move, everyone agrees.

But there's more. "Look, you should all know, Hammond told me these guys might show up," Nick confesses. "He honestly thought we'd have time to finish before they got here. But, in case we didn't, he sent a back-up plan. *Me.*" With that, Nick drops his pack on a rock, unzips it and pulls out tools. Sharp tools. A hunting knife. A pry bar. With these implements of destruction, Nick intends to right Ludlow's wrong and release the captured dinosaurs. Now.

Sarah joins him and they both scramble down the hillside. They leap over laser barriers, snip the fuel lines of several vehicles, then finally face the caged animals. Alarmed, the triceratops stirs in his metal prison, snorting defiantly. Nick and Sarah go to work on the bars...

► **T**his giant herbivore is sleeping now, but he will soon be awakened--and released--by Sarah and Nick. Watching the hunters' camp and listening to Nick and Sarah's plans for dismantling it, Malcom realizes that this situation has a high probability of going bad; he renews his pledge to get Kelly off the island.







▶ **T**he team of hunters are distracted from Sarah and Nick's entrance into the camp--they're busy holding a video teleconference with InGen stockholders back in San Diego. Earlier, Roland and Ajay make plans to bag the biggest trophy ever: A Tyrannosaurus rex.

INGEN PRODUCTION  
12/16/97

**DX**

TAG AND RELEASE  
NO. 8453009877651023



SITE

**B**

DINOSAUR CLOSE-UP  
**TRICERATOPS**  
(THREE HORNED FACE)

SPECIE NUMBER  
**STEG-GATT**  
GA21269  
HERBIVORE

One of the few herbivores with the guts to stand up to the Tyrannosaurus rex, the Triceratops is the most rhinoceros-like of the dinosaurs, with a blunt, tank-like body and three horns thrusting out of its face. A small horn appears above the snout and a larger one above each eye; these eye horns may have been over three feet long. Like the T-rex, the Triceratops lived in the late Cretaceous period, about 88 to 64 million years ago; its bones have been unearthed near Denver in Colorado as well as in Wyoming. Weighing up to 5.4 tons and

measuring up to 30 feet long, the dinosaur seems to have been prone to fight, rather than flee. It wore a neck frill rimmed with bony lumps that may have served as a shield to protect its shoulder muscles. Its strong, stubby hoof-like feet must have helped the dinosaur to stand its ground. When it pounds through one of the

hunter's tents in the movie, the humans scramble to get out of the way. No one dares cross the path of a charging Triceratops.





SITE  
**B**

THE LOST WORLD



# BAITING BIG GAME

After leaving the camp, Roland and Ajay make their way through dense foliage and come into a small clearing. His hunter's instincts on alert, Roland pauses, intrigued by a cluster of caves carved in the rock. Then he looks down: all around are the remains of large animals, partially eaten, crawling with hungry insects. Undaunted, the relentless duo edges up to a short rise leading into the largest of the caves. From inside, they can hear an odd squeaking sound, very high-pitched.

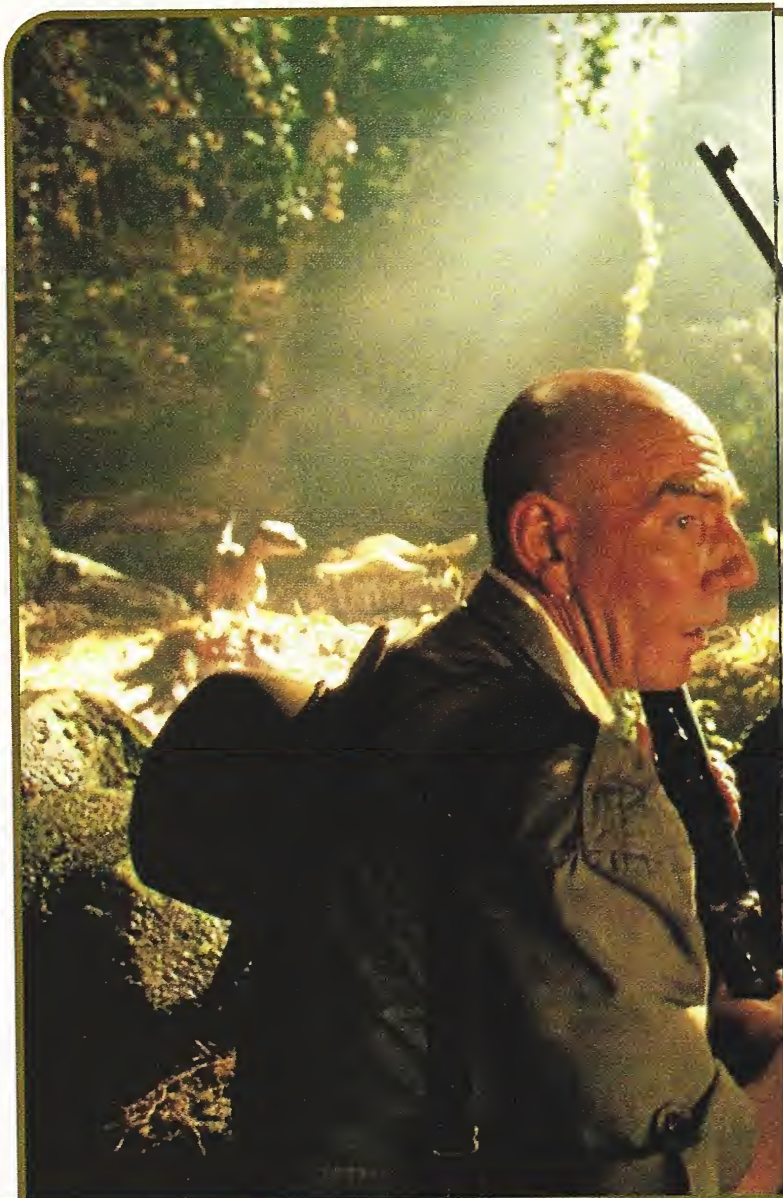
Crawling now, Roland and Ajay scale a four-foot circular rampart of dried mud, and peer into a flattened area completely encircled by earthen walls.

"It's the rex nest," Roland whispers anxiously. And at the heart of it is a baby tyrannosaur, about four and a half feet long. It squeaks angrily at the intruders, waiting for its parents to return.

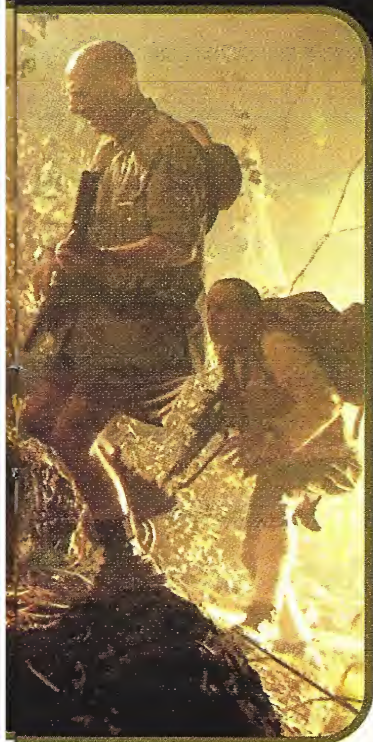
Roland will be waiting too. Ever since Ajay suggested the idea, the great hunter's been obsessed with bagging an adult T-rex—the ultimate trophy. Using the little creature as bait, he readies his weapon: a .600 Nitro Express, made in 1904, given to him by his father. But Roland's plan goes awry when Peter Ludlow literally stumbles into the situation, accidentally breaking the baby rex's leg...

▶ **R**oland Tembo is close to getting what he wants:

A *Tyrannosaurus rex*. He and Ajay have found a nest, captured the baby Rex and now lie in wait for the parents to return. If only Peter Ludlow hadn't come first...







▶ **R**oland is ready to bag the world's largest predator. He's packing 8,700 pounds of striking force per barrel in his father's elephant gun, a 1904 Nitro Express.



INGEN PRODUCTION  
12/16/97

**DX**

TAG AND RELEASE  
NO. 8453009877651023

SITE

**B**

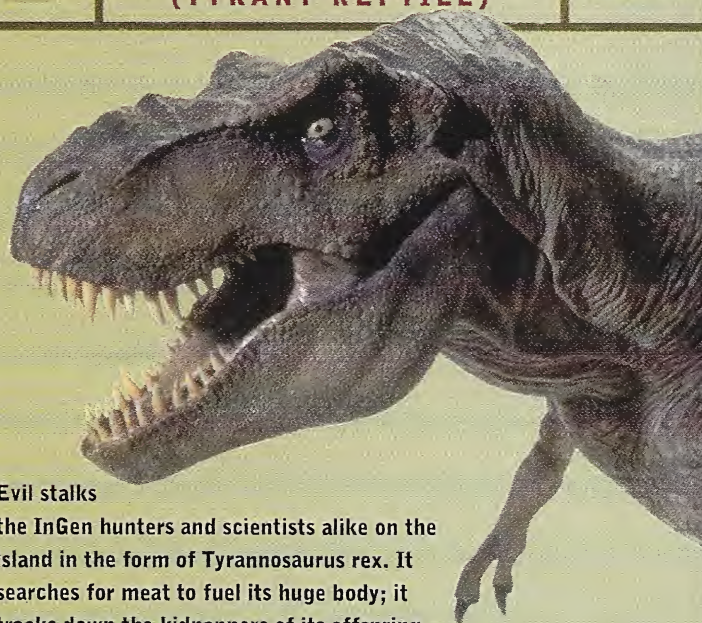
**DINOSAUR CLOSE-UP**  
**TYRANNOSAURUS REX**  
(TYRANT REPTILE)

SPECIE NUMBER

TRI-GATT

GA21269

CARNIVORE



Evil stalks

the InGen hunters and scientists alike on the island in the form of Tyrannosaurus rex. It searches for meat to fuel its huge body; it tracks down the kidnappers of its offspring.

There is a reason why the T-rex, as it is nicknamed, is so infamous: it is the ultimate killing machine. Stomping the earth 82 to 64 million years ago at the end of the Cretaceous period, T-rex is one of the last appearing dinosaurs, the eye-bulging, teeth-baring evolutionary end to a series of tremendous beasts.

Although T-rex bones litter the northwest United States, the first complete Tyrannosaurus rex skeleton was found in Montana. It revealed some shocking truths: the beast was 40 to 46 feet long, weighed up to seven tons, had a massive skull, huge jaw muscles and an array of serrated teeth. Given the power of its weighty head, it most likely attacked its prey with mouth agape—being captured must have been like entering a cave bristling with swords.

Given its size, the Tyrannosaurus could have been a lumbering dinosaur. Far from it. Like the deadly saltwater crocodile, the Tyrannosaurus seems to have lurked and then pounced with lightning speed. It chased its quarry with long strides on powerful legs, and then, with a violent twist and tug of its head, would tear sinew and guzzle large chunks of flesh and bone. After such a feeding frenzy, it

might lose a tooth

or two but the

teeth always

grew back. The

dinosaur de-

voured dead carcasses, too; it is

said to have been a bit of a scav-

enger. Even its least alarming feature,

two relatively tiny forearms, ended in claws that

could dead-lift 600 pounds of carrion, a Hadrosaur, or even,

say, a series of observation trailers, and hurl them over a cliff.





SITE  
**B**

THE LOST WORLD



# A CAMP IN CHAOS



Returning to his tent, Peter Ludlow transmits a satellite video report to his board of directors in San Diego, using a captured composognathus as a visual prop. The board is impressed...until the picture goes dead.

Alarmed by rumbling and shouts coming from outside, Ludlow turns, staring at the back of his tent—just as a rampaging triceratops bursts right through the canvas! The creature, freed from its cage by Nick, thunders across the camp, belching in anger and confusion. Blinded by the canvas shroud, the triceratops stomps right through a campfire, scattering debris everywhere. The animal panics and lashes out in all directions, blasting through tents, demolishing and or setting ablaze anything that gets in its way.

As hunters flee for their lives, the rest of the newly freed animals now storm through the camp-in-chaos. The blue laser barriers bounce crazily and wink out as sending units are trampled underfoot by the fleeing dinosaurs.

And that's not all. The burning equipment tent now detonates in a series of smaller explosions, knocking several hunters to the ground. Dieter, in command of the camp while Roland was away, drags himself up onto all fours, charred and bruised. He looks up to see Roland, just returned from the jungle. "Last time I leave you in charge," the hunter says dryly, surveying the carnage...

▶ **A**ll plans are awry: Roland returns to camp to find it ablaze and the dinosaur cages empty. "What's going on?" Ludlow demands to know. Roland replies, "Isn't it obvious? We're not alone on this island."



▶ **R**unning back from the burning camp, Nick stumbles upon the injured baby T. rex the hunters had chained to a stake. Filled with disgust for the hunters, he carries the bleating infant to his truck and, with Sarah's help, loads it into the back seat.









SITE  
**B**THE LOST  
WORLD

# RESCUING BABY REX

After slipping out of the burning camp, Nick stumbles upon the baby tyrannosaur the hunters had chained to a stake as bait. With Sarah's help, he carries the injured, bleating creature to a trailer for some makeshift first aid.

Malcolm and an increasingly frightened Kelly look on as Nick tightens his grip on the animal while Sarah injects antibiotics into its thigh. Now, the baby lets out a long, plaintive shriek — which is answered by a roar from the jungle. Everyone looks at each other. Trouble. Big trouble on the way...

With Kelly safely secured in a "high hide" elevated cage, Malcolm and the others wait nervously as heavy footfalls coming from outside grow louder. Finally, the monstrous head of a full-grown tyrannosaur lowers and peers inside the trailer window! Fighting her fear, Sarah manages to release the mended baby rex, and its two gargantuan parents lumber away from the trailer with their young. But it isn't long before both tyrannosaurs are back, with a vengeance. One of them rams into the vehicle, pushing it closer to the edge of a cliff...

In a desperate attempt to rescue his trapped friends, Eddie Carr races to the trailer and hooks a powerful cable to it. He is able to keep the tottering vehicle from falling off the cliff...but at a terrible price. Both tyrannosaurs turn their fury on the cornered rescuer, yanking him out of his car and engulfing him whole. Suspended high above a ravine, Malcolm, Sarah, and Nick cling desperately to each other as the trailer finally falls around them. Climbing to the

top of the cliff, they look up. Who is there to help them but the hunter Roland Tembo.

**T**he team splits up: Upon hearing the footsteps of the approaching T. rex, Kelly, Malcolm and Eddie retreat to the high hide; Sarah and Nick remain in the trailer, working to set the baby dinosaur's leg. But Malcolm makes one last attempt to warn Sarah about the impending arrival of the parent rexes. And when the giants return to avenge the kidnap of their youngster, Malcolm, Sarah and Nick are trapped together in the trailer.







**N**ot one, but two tyrannosaurs return to the trailers at first overturning them, then pushing them off a cliff. Sarah, Malcolm and Nick, trapped inside, go for a terrifying ride as they catch glimpses of the angry, vengeful dinosaurs through the windows. The trio hang onto each other as the battered trailer falls around them, onto the cliffs below.





SITE

B

RUSSELL

BY HOLLY GATES



# THE GREAT DINOSAUR DEBATE

BIRDS OR REPTILES?

YOU DECIDE

Slow to warm in the morning, like a lizard in the desert. Constantly eating, continually moving, like a bird in the forest. Which way do you like your dinosaurs? If you can't decide, you're not alone. Scientists the world over have been debating dinosaur behavior for decades, even flip-flopping their own opinions. Did dinosaurs act like lizards and snakes and other cold-blooded reptiles or was their behavior more like warm-blooded birds and mammals? It's more than a question of blood temperature. The debate goes directly to the heart of how dinosaurs lived and hunted—and who

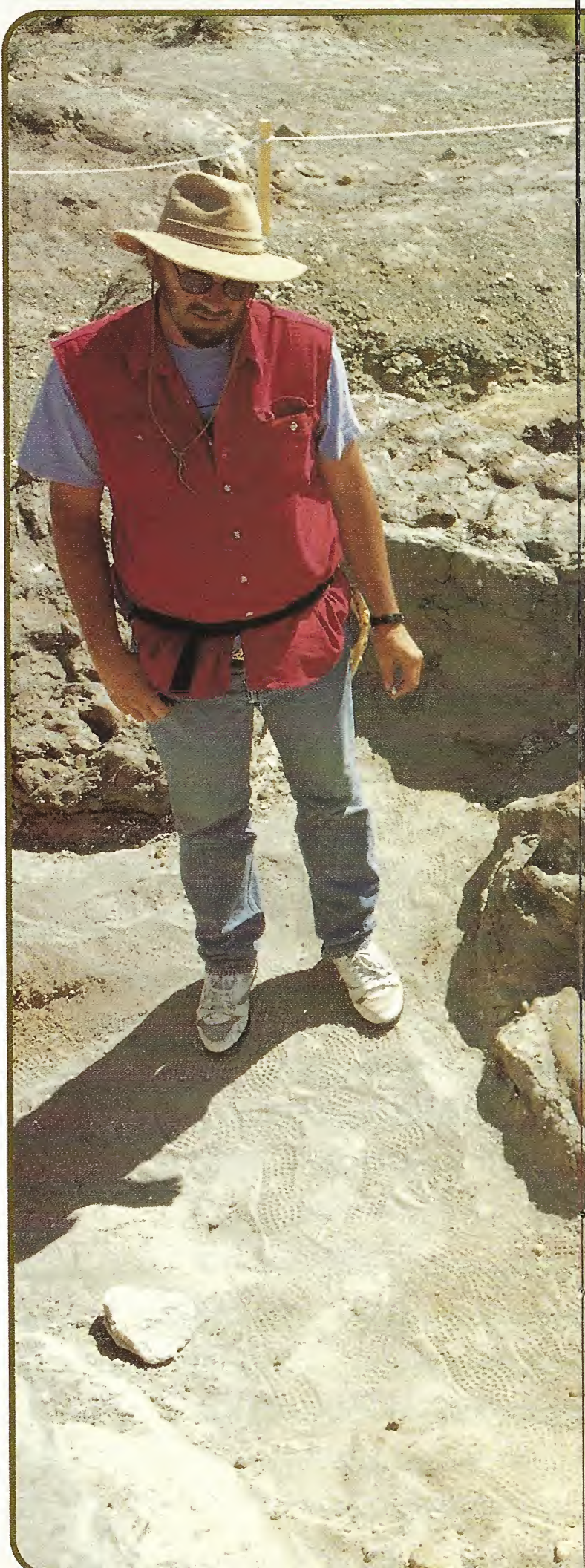
among living animals are their direct descendants.

Remember when the velociraptors hid in the refrigerator in the first *Jurassic Park* movie? They let out steaming breaths into the cold air, informing the audience that they were endotherms—translation:

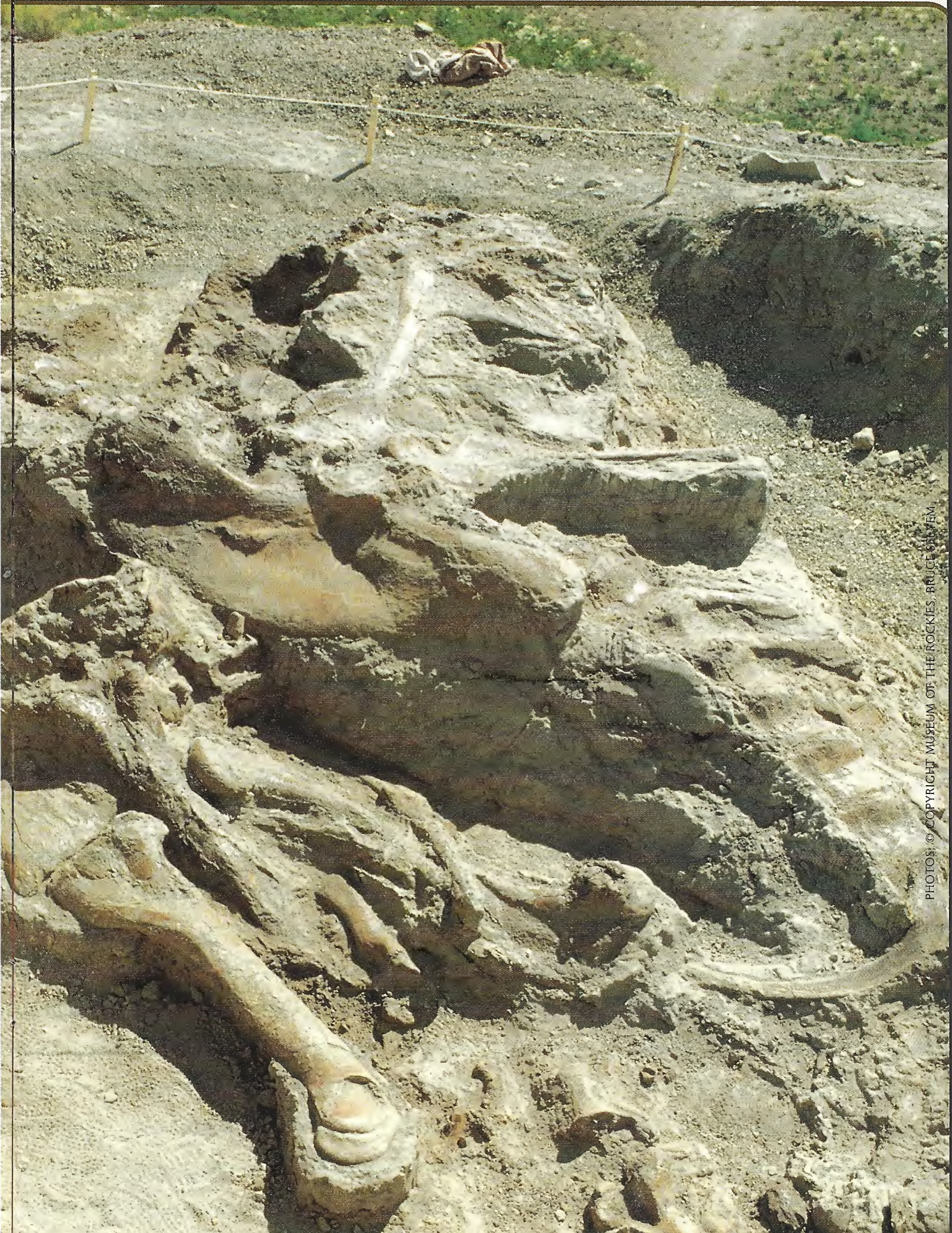
warm-blooded. In depicting such a scene, director Steven Spielberg cast his vote in the debate, not that it mattered much to the film's huge audience.

But in real life the warm-blooded versus cold-blooded question matters very much. In fact, the controversy calls the very name dinosaur into question. The term derives from the Greek words *deinos* and *sauros*, meaning "terrible reptiles". But some paleontologists, including *The Lost World* and *Jurassic Park* paleontologist advisor Jack Horner, of the Museum of the Rockies in Bozeman, Montana, argue that dinosaurs were not

► **P**aleontologist Jack Horner [right] studies fossils, including dinosaur eggs, to learn how they were born, lived and died. A nest of troodon eggs [upper left] gives clues to growth rates. Horner stands next to the enormous skeleton of a partially excavated *Tyrannosaurus rex*.







PHOTOS: © COPYRIGHT MUSEUM OF THE ROCKIES, BRUCE CHILYEM

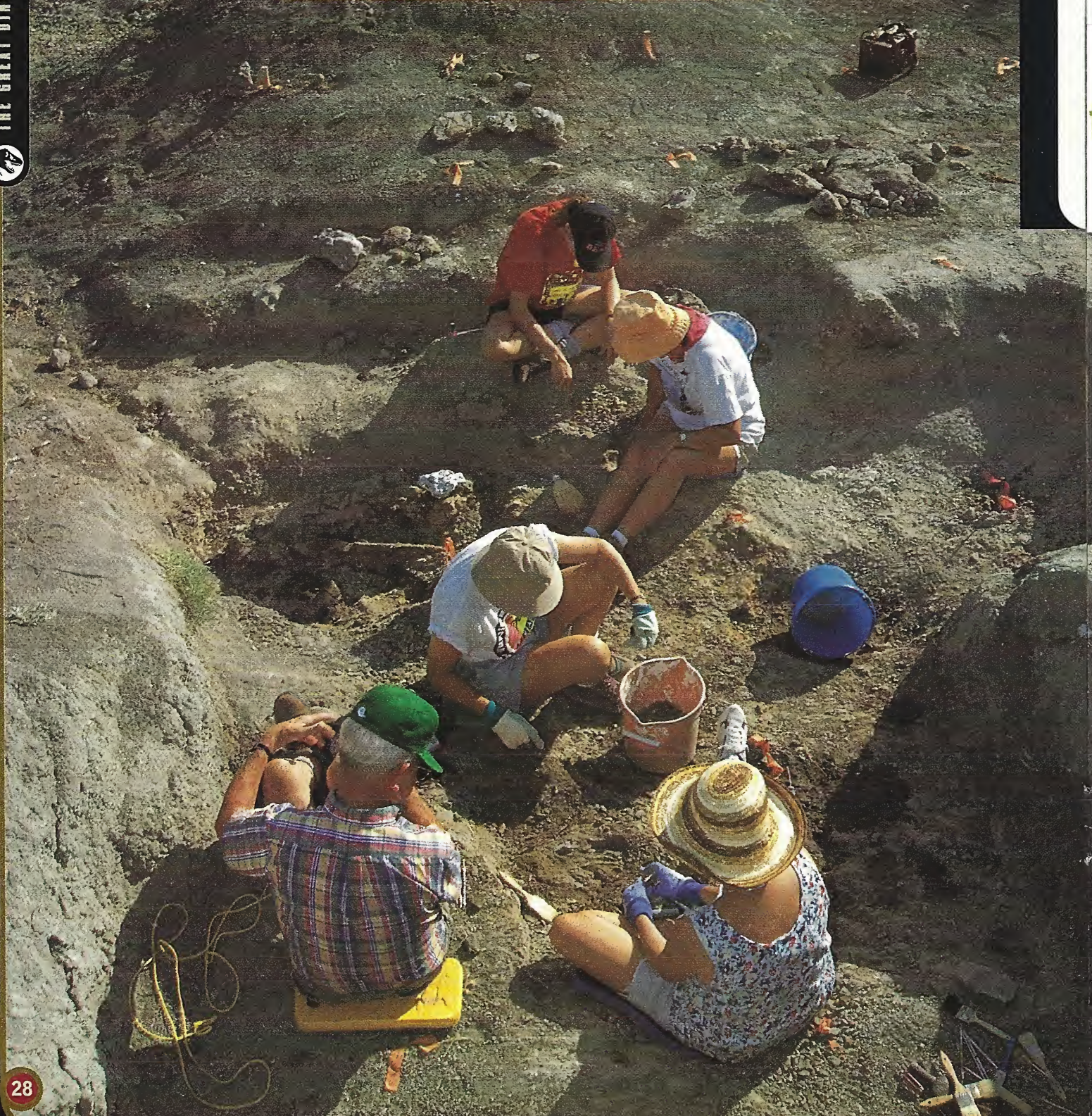




SITE

**B**

THE GREAT DINOSAUR DEBATE





**“It is evident that dinosaurs grew fast and were very active.”**

British anatomist Richard Owen gave a name to the collection of strange teeth and bones that had been found at various excavation sites. Calling the fossils dinosaurs, Owen claimed that the beasts were lizards who had lived 228 to 65 million years ago in jungle-like conditions. In such a steamy climate the dinosaurs would not have needed to maintain a warm, constant body temperature in order to survive. The environment would have done it for them. Just as a lizard regulates its warmth by lying in the sun and, when it gets hot, moving to the shade, so must have dinosaurs. They were ectotherms—cold-blooded—Owen said. And the myth sprang up of the lumbering dinosaur, quick to strike (like a snake or a crocodile) but otherwise quite sluggish.

This thinking prevailed for over a century until the late 1960s, when Yale University paleontologist John Ostrom and undergraduate Robert Bakker blew the theory to smithereens. Dinosaurs, Bakker and Ostrom argued, weren't much like reptiles, structurally speaking. The scientists had found that the arrangement of a dinosaur's bones was fundamentally different than that of a reptile's: a reptile's legs splayed out from its body but a dinosaur's legs were set directly beneath its body. With their legs tucked under their shoulders and their tails in the air, dinosaurs resembled birds. They must have been quite active, the paleontologists hypothesized. They must have galloped across the savannas and reared up on their hind legs to nibble the treetops. Such speed would have been difficult for a reptilian dinosaur who depended on the warmth of the sun for its energy. These bird-like dinosaurs must have fueled their metabolism with oxygen-rich blood that was warm. They were endotherms. Science was knocked on its ear.

In the mid 1980s Jack Horner made his own dinosaur discovery: nesting sights with the eggs, embryos and young

reptiles at all. They might, in fact, have been birds. Warm—not cold—blood might have flowed in their veins.

The split has its roots in the birth of modern paleontology in 1841, when

dinosaurs intact. Horner was able to estimate how long it took the eggs to grow to maturity; it did not take long, he found. This speed should mean, he concluded, that dinosaurs were warm blooded.

New finds seem to back Horner up. Polar dinosaurs have just been pick-axed out of Alaska's north slope, which, though it was warmer in the late Cretaceous period when these creatures walked, still would have been a chilly home for a cold-blooded dinosaur. Skeletal remains have also been brought to light on the South Australia coast where, way back when, the annual temperatures neared freezing. According to the paleontologists who discovered them, these dinosaurs scampered around the snow-covered world. Somehow, internally, they kept themselves warm. Horner sums it up: “We've got lots of indications that dinosaurs grew



fast and were very active,” he says. “And it is evident that these creatures were very different from crocodiles.”

This has scarcely convinced paleontologists in the cold-blooded camp. Here's an example. Horner and others have uncovered dinosaurs sitting directly on top of their eggs. The dinosaurs were brooding, like hens, he suggested, to keep

their eggs warm. They're the ancestors of birds, isn't it obvious? The naysayers shot back with: Well, if you want to get technical about it, these dinosaurs weren't brooding. They were simply protecting their eggs—as

**E**xcavating a dinosaur fossil is painstaking work [left]. The fruits of their labor: a deinonychus claw [above] and a Tyrannosaurus rex [inset, left].



any predator-fearing lizard would do.

Positive proof for either theory has yet to be found. For a time, it was thought to be in the dinosaurs' bones. It appeared that reptile bones had growth rings on them much like the growth rings in a tree. The rings developed because, went the argument, reptiles grow slowly due to their cold blood. Warm blooded

animals, who grow quickly, have denser bones with no growth rings. Hopefully dinosaur bones would resemble one bone type or the other and the debate would be laid to rest.

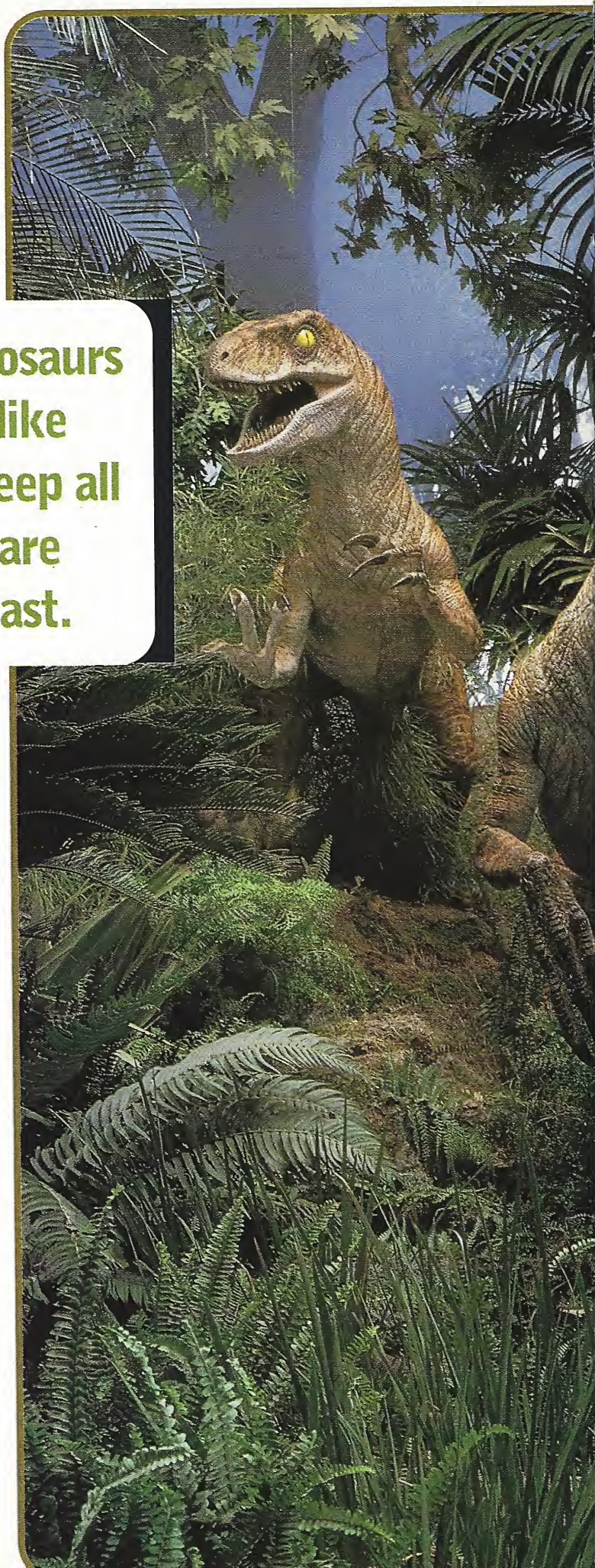
French paleontologist and anatomist Armand de Ricqlès at the University of Paris put the theory to the test. He slid sections of dinosaur bone under his microscope and found, at first, that none of them had growth rings. Later, de Ricqlès discovered that actually, some dinosaur bones did have rings after all.

Tomasz Owerkowicz at Harvard University gave further evidence that the bones proof was flawed. Owerkowicz tested the bones of live animals and reptiles and found that their differences were not that dramatic. He showed that endotherms and ectotherms grew at a relatively similar rate. Although their metabolism was five times lower, lizards, for instance, grew as fast as hedgehogs. So much for the theory.

Could it be the shape of the bones, then, that would provide the clue? Physiologist John Ruben at Oregon State University, and his former graduate student Willem Hilleenius, who now teaches at the College of Charleston in South Carolina, began to look at nasal passages, or "turbinates" as they're known in science-speak. A warm-blooded animal needs twenty times more oxygen to keep going than a cold-blooded one. Ruben and Hilleenius discovered that warm-blooded animals (birds

Perhaps dinosaurs behaved like lions who sleep all day, but are killingly fast.

► **V**elociraptors were fast and vicious carnivores. But were they cold- or warm-blooded? Scientists will know more about their life and habits when the debate is settled.







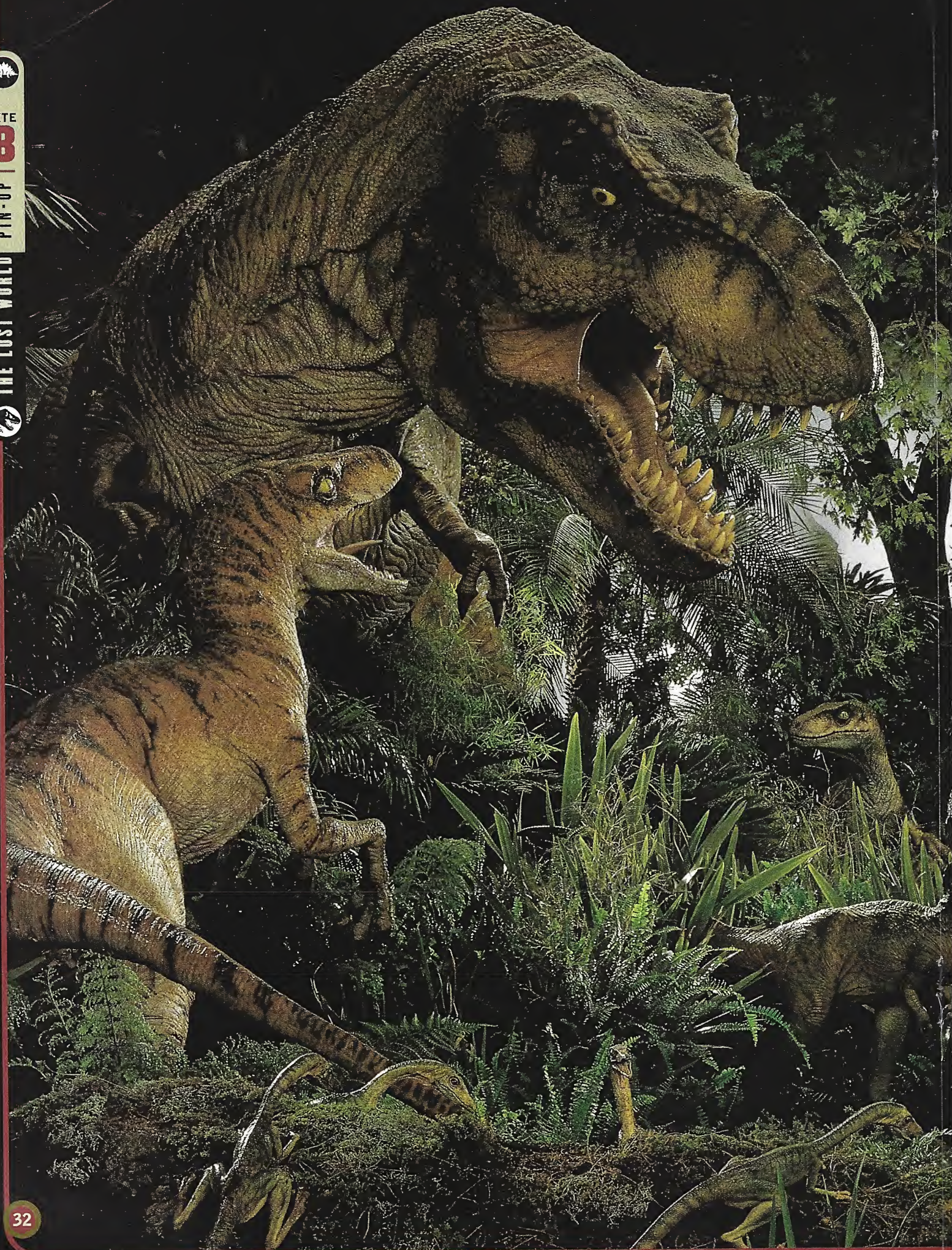




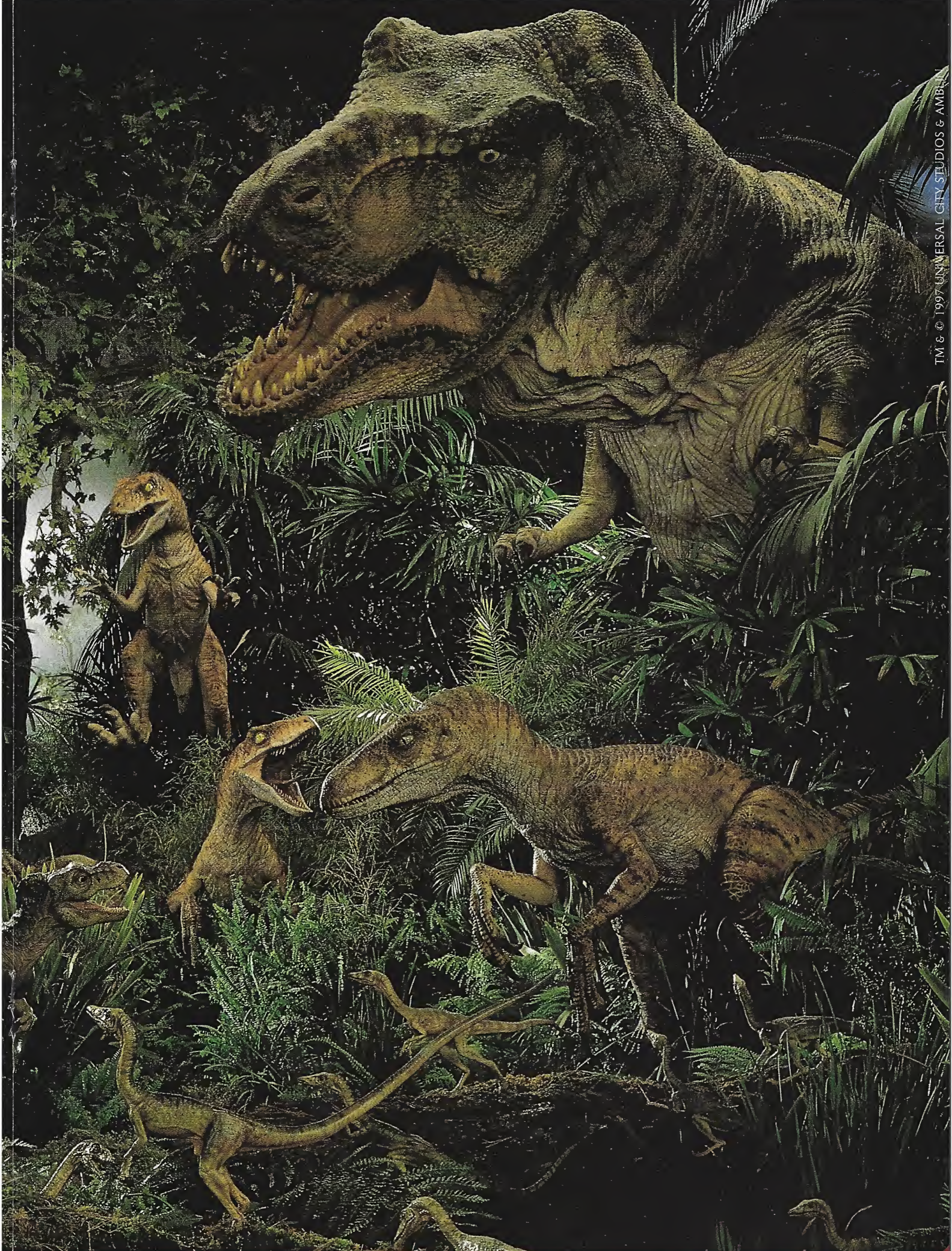
SITE  
**B**

PIN-UP

THE LOST WORLD







TM & © 1997 UNIVERSAL CITY STUDIOS & AMBLIN





SITE

**B**

THE GREAT DINOSAUR DEBATE







and mammals), have lots of turbinates enabling the animal to breathe in and process the huge amounts of oxygen they need. Cold-blooded reptiles, they found, do not have nearly as many turbinates, for they don't need as much air.

The big news is that scans of fossils showed that dinosaurs did not have many turbinates, either; they appear to have had a similar number to those of lizards and crocodiles. (Although the turbinates themselves have rotted away in the dinosaur skulls, ridges remain on the bones where the turbinates attached; that's how the scans showed how many, or how few, turbinates there were—by the ridges left behind.)

"Ruben's evidence is the most convincing stuff so far that dinosaurs were cold-blooded and supports the direction I have been going," says paleontologist James Farlow of Indiana-Purdue University. Farlow theorizes that dinosaurs must have been cold-blooded, for otherwise, the prehistoric ecosystem would not have been able to feed and fuel their large bodies. Cold-blooded creatures have slower metabolisms and require less food to survive.

Conclusion? Well, there is none. The pendulum seems to be swinging back to cold blooded but tomorrow a new discovery might be made to buck the trend. Either the pro-ectotherm paleontologists are right, or the pro-endotherms are, or neither, or both. Perhaps dinosaurs were cold-blooded but were able to trap heat inside themselves which allowed them to travel long distances; perhaps they were warm-blooded and behaved like lions, who spend most of the day sleeping but are killing fast when they hunt.

The only conclusion *Jurassic Park: The Lost World* director Spielberg draws is to incorporate both warm-blooded and cold-blooded types of dinosaur behaviors into his movie: The *Tyrannosaurus rex* lurks and pounces; the *Stegosaurus* lumbers; the *Velociraptor* speeds across the plains; the *Compsognathus* twitters and cheeps. Spielberg's dinosaurs act like reptiles; they act like birds. It's okay by Jack Horner. "The dinosaurs in *The Lost World: Jurassic Park* look good and have been made as realistic as possible," the paleontologist says.

"But it is a fictional movie. If everything was 'right' it would be a documentary. And no documentary is as much fun as fiction."

**T**he size of a chicken  
with the bite of a  
crocodile: these  
*compsognathus* made  
trouble in the prehistoric  
forest--and on Isla Sorna.



SITE  
**B**THE LOST  
WORLD

# HUNTERS AND THE HUNTED

Back in the hunters' now-demolished camp, the survivors of the evening's two separate catastrophes combine their diminished supplies. They have some food and water, a variety of weapons, a flare gun and satellite photographs that inspire an escape plan. "There's a communications center in the old operations building," offers Ludlow, pointing to the photos. "Hammond ran everything on geothermal power: it was never supposed to need replenishing. If we can get there, we can send a radio call for the airlift."

Getting there is the real trick, of course. It's a day's walk to the abandoned worker village where the operations building is located. Determined, the survivors swallow their fear and set forth marching through the dense jungle in a column.

Hours later, however, Dieter finds himself accidentally separated from the group. In no time he is surrounded by at least forty inquisitive compys (compsognathus). Acting as one, the little creatures shriek and hurl themselves forward, completely covering their victim's body! A desperate Dieter flails, falls over backwards, picks himself up and runs for his life. But the man's fate is sealed. Once again engulfed by the mini-monsters, he loses his balance and collapses into a river...the sound of tearing flesh mixing with his death screams.

► **F**orced to work together, the now-combined group of hunters and information gatherers set out for the abandoned village with hopes that the communications center there is still working. They share more than a destination—they have a mutual enemy in the island's carnivores.







INGEN PRODUCTION  
12/16/97

**DX**

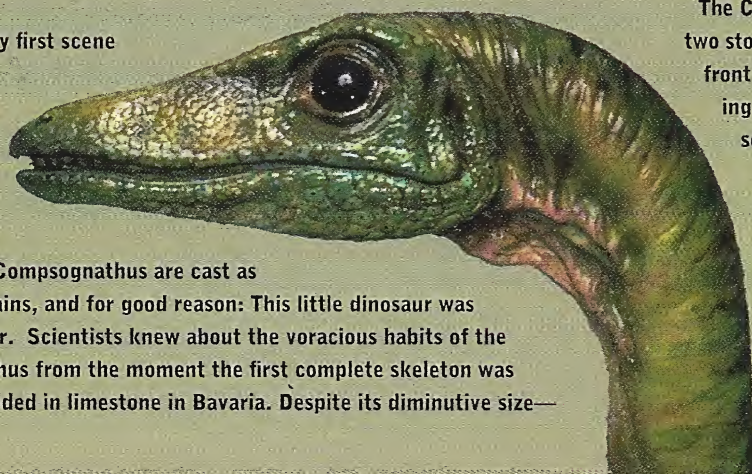
TAG AND RELEASE  
NO. 8453009877651023

S  
I  
T  
E

**DINOSAUR CLOSE-UP**  
**COMPSOGNATHUS**  
(PRETTY JAW)

SPECIE NUMBER  
**COMP-GATT**  
**GA21269**  
CARNIVORE

From the very first scene when they snack on an eight-year-old beach-comber, the carnivorous *Compsognathus* are cast as dinosaur villains, and for good reason: This little dinosaur was pure predator. Scientists knew about the voracious habits of the *Compsognathus* from the moment the first complete skeleton was found embedded in limestone in Bavaria. Despite its diminutive size—



ranging from about 28 inches to 4.6 feet—its jaw sported razor sharp teeth that could tear flesh with the fiercest *Tyrannosaurus*. “Compys” were equipped with a whip-like tail, lightning quickness and arms ending in two-clawed talons. This carnivore was active during the late Jurassic period, about 145 to 140 million years ago.

The *Compsognathus* ran around on two stout back legs and used its short front legs for gripping prey. The living creature it seems most to resemble is the secretary bird, a long-legged, fleet-footed predator who eats ground insects just as the dinosaur ate insects and small active vertebrates like the lizard *Bavarisaurus*—not to mention Dieter Stark.



SITE  
**B**

THE LOST WORLD



# BLOOD TIES

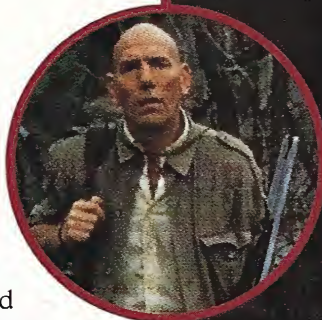
Exhausted, the survivors make camp on a ridge overlooking the worker village. As Kelly and Sarah sleep lightly in their tent, the paleontologist's shirt hangs over them, swaying in the gentle breeze. Then Sarah stirs and makes a devastating discovery: her shirt is soaked with a broad smear of blood...blood from the injured baby rex she treated. Now the creature's parents have a scent trail leading directly to the survivors!

Alarmed, Sarah snatches the shirt from where it's hanging and flings it to the dirt. She paws desperately at the ground, digging a hole with her bare hands as fast as she can and shoving the shirt into it.

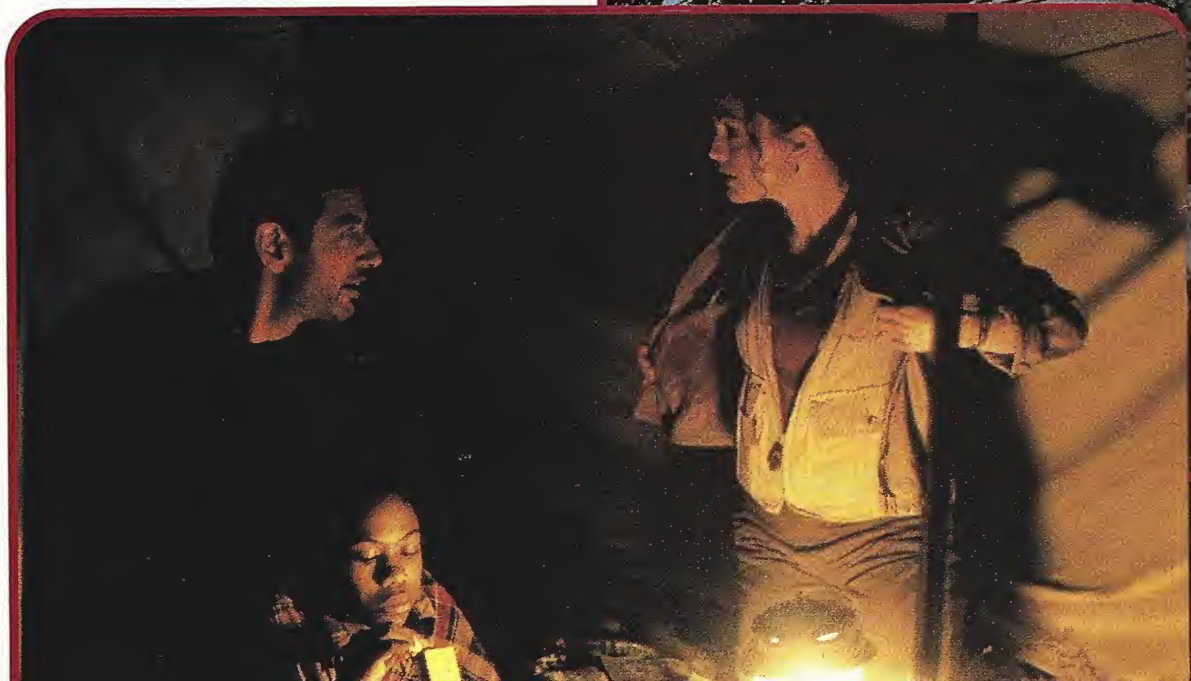
But it's too late. The booming sound of giant footfalls freezes everyone's heart. The rexes have found them!

Concealed in a sleeping bag, Sarah and Kelly watch in horror as a giant Tyrannosaurus head invades their tent, sniffing and snorting while it looks around. It rolls the bag over once, decides it's uninteresting, then rises, straight up—taking the whole tent with it.

Now panic hits the camp as sleeping hunters wake up and start to flee in all directions. Drawing a bead on the attacking dinosaur, Roland discovers, rather shockingly, that someone has unloaded his gun. He now works frantically, snapping two tranquilizer dart cartridges into the bay of his weapon as the creature spots him and advances.



► **T**he booming sound of the Tyrannosaurus rex pair striding across the ground alerts the group that danger is near. As the giants enter the campsite, many of the hunters flee; Sarah and Kelly are trapped inside a sleeping bag and can only pray that the rexes don't catch their scent.









SITE  
**B**

THE LOST WORLD



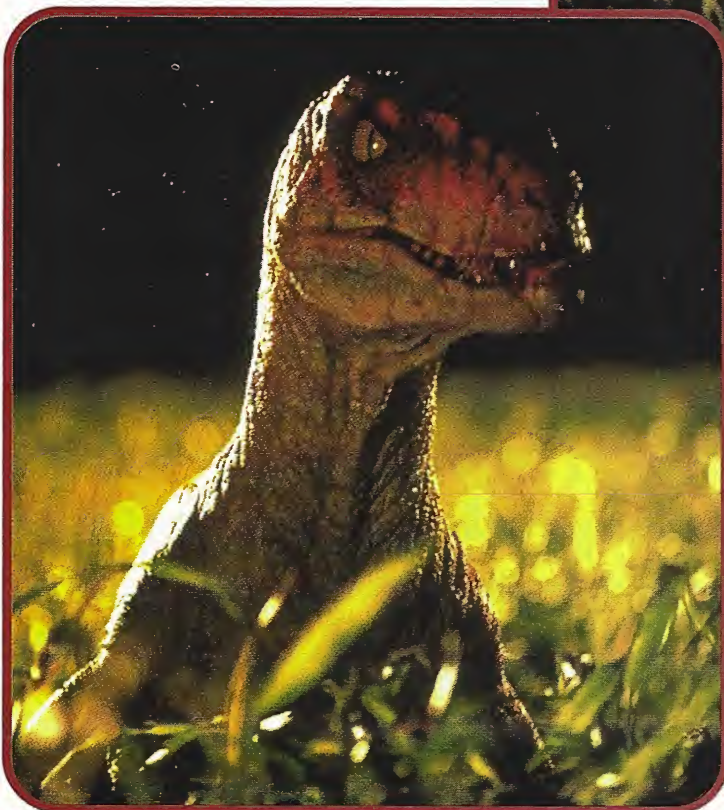
# FIELD OF NIGHTMARES

Chased from their campsite by the rampaging rex and its mate, the routed hunters emerge in a jungle clearing and look all around. Ahead of them is a large open plain covered by long "elephant" grass. "No! Don't go into the long grass!" shouts Ajay from a distance. But in the frenzy, they ignore him. Torn between a sense of responsibility and his better judgment, Ajay opts for the former and races into the grass after the other hunters, waving his arms. As they wade into the middle of this swaying field, the heads of three animals rise up slowly, backlit by the full moon. They glimpse the hunter party and swiftly descend, back into the grass...

Now it begins. On all sides of the hunters, the grass ripples as animals move forward toward them, undetected, inexorable as torpedoes. One hunter is suddenly dragged down, yanked silently below the surface of the tall grass. In his place, a long, lizard-like tail rises up as the animal—a velociraptor—drops its head to make the kill!

One by one the hunters are attacked and devoured in the tall grass. Finally, only Roland's good friend Ajay remains, and now his face falls, defeated. He looks around, realizing he too is now stranded in the middle of this field of death. Four torpedo-like trails begin heading straight for him. Ajay simply closes his eyes.

► **F**or a moment believing they could escape the dangers of the Tyrannosaurus Rex, the hunters plunge into the tall grass. Too late, they learn that this is the territory of the ferocious velociraptor. Fast and hungry, the carnivores make quick work of the group.







INGEN PRODUCTION  
12/16/97

**DX**

TAG AND RELEASE  
NO. 8453009877651023

S  
I  
T  
E

**DINOSAUR CLOSE-UP**  
**VELOCIRAPTOR**  
(SPEEDY PREDATOR)

SPECIE NUMBER  
**VELO-GATT**  
**GA21269**  
CARNIVORE

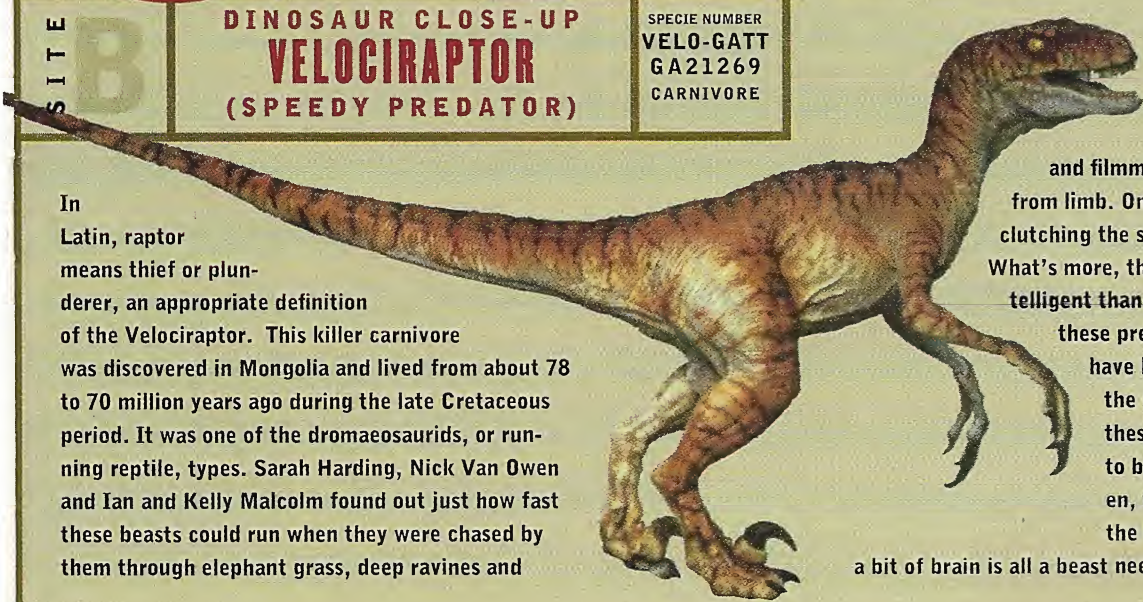
In Latin, raptor means thief or plunderer, an appropriate definition of the Velociraptor. This killer carnivore was discovered in Mongolia and lived from about 78 to 70 million years ago during the late Cretaceous period. It was one of the dromaeosaurids, or running reptile, types. Sarah Harding, Nick Van Owen and Ian and Kelly Malcolm found out just how fast these beasts could run when they were chased by them through elephant grass, deep ravines and

into a deserted village. Real-life paleontologists made this discovery by examining fossils: Velociraptors were fast, and not to be messed with. With dexterous forearms, a killing, sickle-

like claw on each hind foot and a long, narrow head bearing sharply serrated teeth, a six-foot raptor could tear a beast—and, scientists

and filmmakers theorize, a man—limb from limb. One skeleton has been unearthed clutching the skull of a huge Protoceratops. What's more, the Velociraptors were more intelligent than your average dinosaur: of all these prehistoric beasts, they seem to have had the largest brain relative to the size of their body. Although these brains were in fact estimated to be no larger than that of a chicken, the hunters and scientists on the island found out in the end that

a bit of brain is all a beast needs to be deadly.







SITE  
**B**

THE LOST WORLD



# THE FINAL STAND

After escaping the rexes and the ravenous raptors, Malcolm, Sarah, Kelly and Nick gasp in wonder at the fabulous sight before them: Everywhere, the land is dotted with dinosaur skeletons. Some are huge apatosaurs, while others are smaller herbivores of many different species.

And there, at the far end of this boneyard, the twisted remains of man-made objects loom in the moonlight.

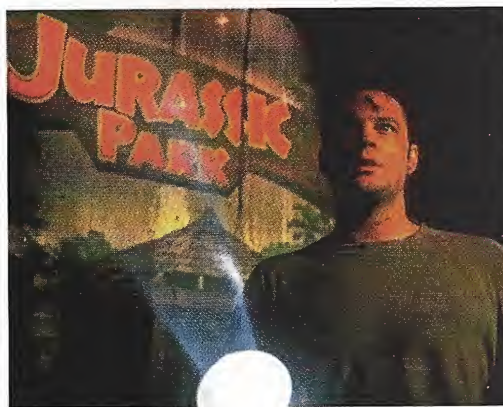
"We made it!" shouts Sarah. Relieved, they all hurry over a small rise and find themselves at the edge of what was once Isla Sorna's worker village. The size of a football field, the town is divided by a main street dotted on both sides by stores and residences; at the far end is a large, blocky, four-story structure. "That's gotta be the operations building!" shouts an elated Nick. "The communications center is inside!"

A light rain falls as they start down the street, double-timing it. Now only a hundred yards away from the main building, they're close enough to read a sign over the door — "InGen Bioengineering. We Make Your Future."

The hardy group is nearly there when a velociraptor jumps onto a fallen tree behind them.

Unaware of the creature's presence, they keep moving toward the far end of the street. The raptor crouches, eyeing its prey, preparing to pounce...

► **T**he survivors stumble through a graveyard of dinosaur bones, marveling at their size and number. Then, they see their goal: the abandoned communications center. But is this town as empty as it seems to be?







Once in the village, Malcolm is close to his goal of guiding Kelly and Sarah to safety. Then, a noise startles them—their travails aren't over yet.





SITE  
**B**

THE LOST WORLD



# RAPTORS ATTACK!

Suddenly the four survivors are assaulted from behind by a trio of hungry Velociraptors. It's Sarah who's jumped first, and only her backpack saves her from a grisly demise (the animals disembowel the backpack, thinking it's part of her). Nick, meantime, slips in and out of a smashed car, a raptor on his tail, before scrambling into the operations building. He races to a sophisticated radio unit built into the wall and desperately flips switches. Nick sighs in relief as the console hums to life.

But there's no relief outside as the raptors continue their cat-and-mouse hunt. After spiriting Kelly off to safety, decoy Malcolm tangles with one of the quick-silver creatures in a ruined gas station. The raptor springs into a door, blasting it off its hinges, knocking Malcolm right through a window behind him. But the door smacks up against the wall, covering the window and preventing the dinosaur from pursuing his relieved prey.

Elsewhere, in a three-story house used for firing pottery, Sarah climbs up catwalks to escape a pursuing raptor. After smashing through a window in the roof, she leaps to the roof of the next building. Sarah slides down the slippery tile roof, grabs hold of the gutter, then dangles there, suspended above one raptor and trapped below another. The one from above works its way down, while the one below leaps up, snapping at her dangling legs...

▶ **R**aptors, raptors everywhere! The group runs from the tenacious Velociraptors, hiding wherever they can: Nick and Kelly make it safely into the communications building, but Sarah and Malcolm are left outside, pursued by the carnivores.







► **S**arah finds shelter in a crumbling tile house. Realizing she's being pursued by a raptor, she digs under a wall, climbs to a rooftop, then jumps to an adjacent building—only to slip and find herself dangling within inches of a raptor's snapping jaws.





SITE  
**B**

THE LOST  
WORLD



# DANGEROUS CARGO

With a velociraptor at both ends, Sarah pulls at some loose roof tiles. Suddenly an avalanche of loose tiles breaks free and the footing beneath the raptor disintegrates. As it slides to the edge of the roof, Sarah swings in close, hugging the building as closely as she can. The raptor falls off, right past her, crunching into the snapping raptor below. Both animals snarl and savagely attack one another.

Finally, the Isla Sorna nightmare comes to an end—or so it seems. Rescue helicopters summoned by Nick hover over the abandoned village and pick up the four weary survivors. But as Sarah turns and looks out the window for one last glance at the island, she sees something astonishing. “Oh my God, no!” she gasps, her heart sinking at the sight.

In the middle of the ruined camp is an unconscious Tyrannosaurus rex, downed by Roland’s tranquilizer dart, as half a dozen workers pull a tarp over it. One of the waiting helicopters is lowering a giant girdle into place, a harness they will use to lift the sedated beast. And at the shore of the island, a huge barge steams closer, ready to transport heavy cargo.

“Find the infant Tyrannosaur,” a triumphant Peter Ludlow commands two of his InGen workers. “Roland can tell you where the nest is. I want it on the jet with me. I’ll take it directly to the infirmary at the complex in San Diego. And move it, we have to be airborne before the female knows we’re here!”

► **S**arah is the first to see it, and the others stare in disbelief: Ludlow and Roland Tembo have tranquilized an adult tyrannosaur and are preparing to ship it to the mainland.











SITE  
**B**

THE LOST WORLD



# METROPOLIS UNDER SIEGE

There are at least fifty people crowded around the San Diego dock — handlers, loaders, crane operators, security guards. Also included: about two dozen InGen executives and stockholders. "For one one-hundredth the cost of building a destination resort thousands of miles away," Peter Ludlow proudly announces, "tonight we'll christen Jurassic Park San Diego with a mega-attraction that's going to drive turnstile numbers to rival any theme park in the world."

But there's a problem. A big problem. As big as the creature they so foolishly transported to the mainland, a beast that was supposed to be tranquilized. But, worried that the sedative was about to kill the valuable animal, the crew over-compensated with injections of an antidote. The rex arrives at the dock very awake.

The crew of the barge is dead, torn to pieces. Malcolm and Sarah, present tonight to give Ludlow grief, are horrified. Within minutes, rampaging through the streets of a modern metropolis is the furious, out-of-his-element *Tyrannosaurus rex*!

San Diego is under siege. Awakened from their sleep, disbelieving citizens cower in fear as this towering terror from the past lumbers on, tripping backyard motion sensor lights, snacking on household pets and sipping from swimming pools as it goes. As the rex roars into an intersection cars swerve wildly, smashing into each other. Broken by the beast, power wires snap and fly like hair in the wind. It's a disaster unlike anything ever experienced in the twentieth century.

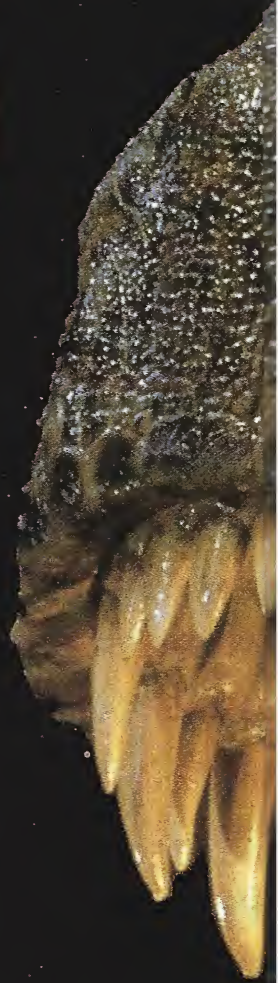
Finally, Sarah Harding remembers what this rex loves most: its offspring. She and Malcolm drive at breakneck speed through the city toward the docks, the baby T-rex in their car. Lured back to the boat, the rex climbs aboard the ship. There's one unfortunate on deck: Peter Ludlow. The parent nudges Ludlow and summons its baby: time for a lesson in hunting, it seems to say. The young rex learns quickly and Peter Ludlow is no more. Cringing, Sarah aims a tranquilizer dart and dramatically halts this stateside bloodbath. The rex groans and staggers onto one foot, staring straight up at Malcolm and Sarah as the drugs take effect.

Another day, a much brighter one. Escorted back to the Lost World by huge Navy cruisers, the *Tyrannosaurus rex* and its offspring are finally reunited with the rex female. Like Malcolm, Sarah and Kelly, they are together.

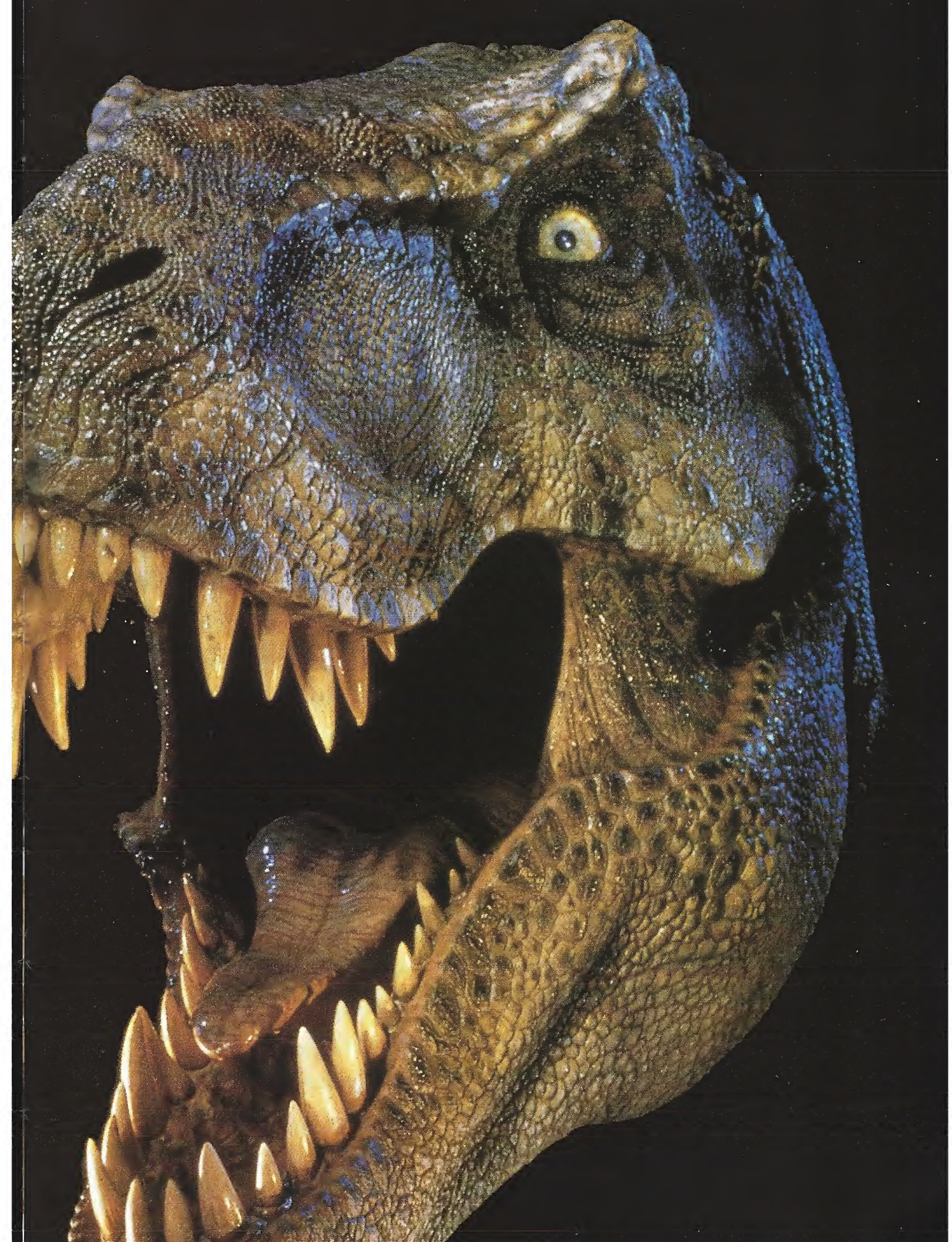
The family has survived.



► **T**raining her sight on the *Tyrannosaurus rex* in the hold of the ship, Sarah Harding prepares to tranquilize the beast so it can be safely transported back to Isla Sorna, the lost world where it belongs.











SITE

B

DUBOIS

BY STEPHANIE



# MAN AGAINST NATURE: THE CHALLENGE OF REVISITING JURASSIC PARK

WHY WOULD FILMMAKERS  
TAKE AUDIENCES BACK  
TO SCENES OF TERROR?  
FOR THE FUN OF IT

A boat approaches an island off the coast of Costa Rica, in a chain the locals call Los Cinco Muertos—The Five Deaths. A group of scientists has traveled far to visit this place where dinosaurs are living and breeding outside the control of humans. Before their trip is over, the nightmare that began in *Jurassic Park* will take an even more terrifying turn in this lost world.

This is *The Lost World*, sequel to the phenomenal movie hit, *Jurassic Park*. Long before the cameras rolled, director Steven Spielberg, author Michael Crichton, and screenwriter David Koepp took an amazing journey of their own—a journey of imagination—to create *The Lost World*. It began as soon as the original *Jurassic Park* was in release and thrilling moviegoers everywhere.

"I always sort of wanted to do a sequel," recalls Spielberg of those early discussions about a follow-up feature, "both by popular demand and also because I had such a great time making the first film."

► **D**irector Steven Spielberg knew that audiences would expect great dinosaurs in the *Jurassic Park* sequel. "So I worked harder on a different kind of story," he says.







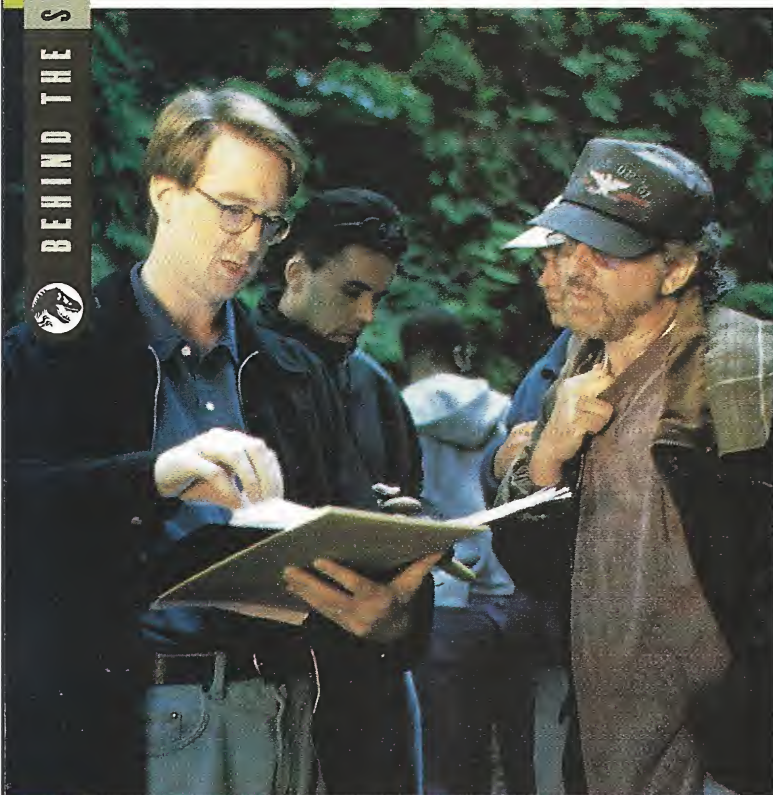


SITE

B

BEHIND THE

SCENES



The filmmaker was well aware that he faced different challenges in creating the sequel than he had in making the original *Jurassic Park*. Where moviegoers were awestruck in the summer of 1993, audiences for *The Lost World* would “come in expecting the same kind of technology and the same kind of animals. So I worked harder this time on a different kind of story,” the director explains.

“The story is what justifies the recreation of the events of *Jurassic Park*, not the technology,” Spielberg adds. “It was really a story that compelled me to make this movie. It’s a great adventure. It’s lots of fun.”

The adventure of *The Lost World* took shape in a unique way. In the first heady months after the release of *Jurassic Park*, Spielberg and screenwriter Koepp would get together from time to time and simply talk about ideas. Meanwhile, author Crichton was putting his formidable creative powers to work on a follow-up to his *Jurassic Park* novel.

“When Michael told me he was going to write a book and he was thinking of calling it *The Lost World*, I was im-

mediately thrilled because I’m a big fan of Arthur Conan Doyle’s book, *The Lost World*,” says Spielberg. “Even though these two subjects bear no resemblance to each other, the idea of being inside a prehistoric world that exists somewhere in the world today and not behind electrified fences—not a theme park or a ride—but actually a jungle of dinosaurs living without the intervention of man, that really compelled me. I thought, ‘Wow, what a great story!’”

The Spielberg-Koepp brainstorming sessions picked up momentum as Crichton’s story stimulated their wild imaginations. “We’d throw ideas at one another and see what kind of reaction it provoked,” Koepp says. “We had a lot of wonderful stuff to mine from Michael’s second book, but we also threw in a lot of stuff of our own. Suddenly I’d say something and that made him think of something, that made me think of something—it just feeds in that way.”

The core conflict was focused early on. “The story kind of came together when Steven said ‘I think this movie is about hunters and gatherers,’” says Koepp. “Because then you can think of lots of characters on each side and how they would very naturally come into conflict.”

**D**irector Steven Spielberg watched closely over every step of the production process. Production paintings, like the one above right, helped filmmakers plan; later, the actual scene was filmed. Complex sets [below right] recreated the island’s tropical landscape on a soundstage.



Spielberg would go off from the brainstorming sessions and create storyboards of ideas, sketching how scenes could look. His concepts for what Koepp calls “these fantastic sequences” were woven into the script.

“In an interesting way, this is a lot like the way animation



**"Man did not  
weave the web of  
life, he is merely  
a strand in it.  
Whatever he does  
to the web, he  
does to himself."**

*Native American Chief Seattle*



works, where you start with a visual idea and then, in a very logical way, craft the story," notes Kathleen Kennedy, who co-executive produced *The Lost World* with Spielberg.

The result is a movie that is both familiar and different. "In a sequel, that's sort of what the audience expects," Spielberg acknowledges. "They want to roll up their sleeves again and fall right back into the adventure."

They fall back into that adventure with a familiar face as their guide: The skeptical mathematician in *Jurassic Park*, Dr. Ian Malcolm, played by Jeff Goldblum. "In the first film, Malcolm was along for the ride and he was kind of a critic," notes Spielberg. "He's leading the journey in *The Lost World*."

"We say in the story that took place between the movies that Malcolm was really the only one who spoke out about what he saw," explains Koepp, "that the company, InGen, was able to engineer a cover-up that really left him high and dry, and looking like a nut. So his career is in ruins, his personal life's kind of fallen apart—and he's got a lot to prove."

Of the people who reach the Lost World, only Dr. Malcolm comprehends the danger. He knows from experience that people shouldn't be where dinosaurs are.

"It's going to be bad for people," Goldblum wryly observes. The revelation that beautiful paleontologist Sarah Harding (Julianne Moore) has already gone to the Lost



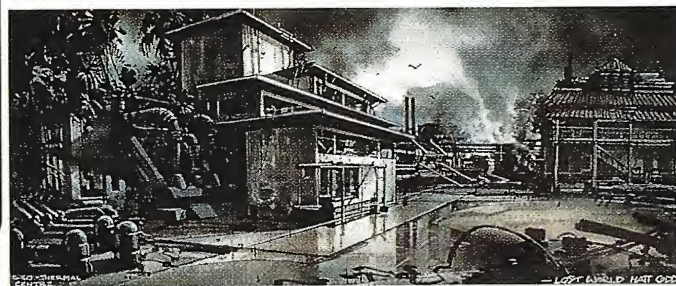
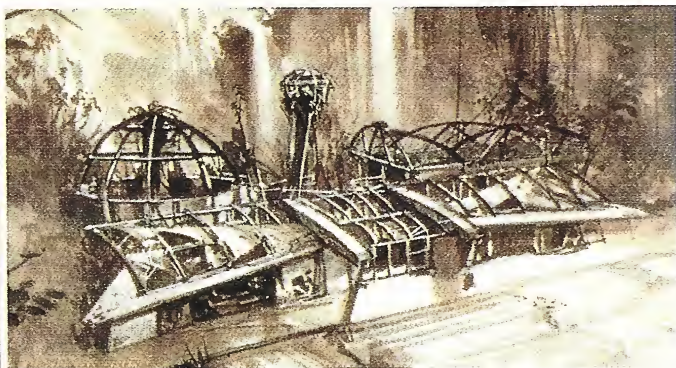


SITE

B

BEHIND THE

SCENES



World drives Malcolm into action. "It's a very monumental moment for me," Goldblum explains. "I go down there with a head full of steam and a gut full of passion."

In *Jurassic Park*, Malcolm was more of the moral, conscience-driven intellectual drawn to the exotic park out of curiosity. "This time," says Goldblum, "I've got a very emotional, passionate and driving reason to bring me back. I am a force of nature."

Both Spielberg and Koepp feel the adventure in this film is made more intense by the depth and clarity of the film's central characters, including the man who started it all, John Hammond, portrayed by Lord Richard Attenborough.

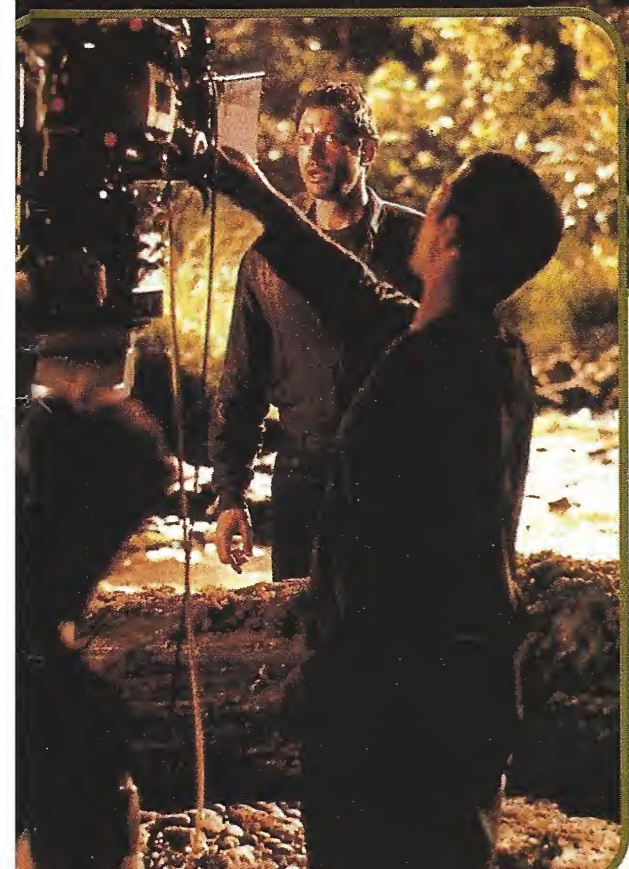
"He's a dreamer," says Lord Attenborough of his character. He adds, smiling, "He's not unlike Mr. Spielberg to a certain extent, in that he is fascinated by the infinite capabilities of human endeavor. Hammond just goes that much further."

Hammond is somewhat chastened by the tragedies that occurred at Jurassic Park, "but the old temptations and the old adrenaline comes up and he takes risks again" in *The Lost World*, says Attenborough.

**A**ction scenes drawn as storyboards helped the filmmakers create *The Lost World's* suspenseful plot. The abandoned communications center [top left] comes to life on the set [right]. A rooftop chase scene [left] never made it to the final film.







on life and the environment is clearly evident.

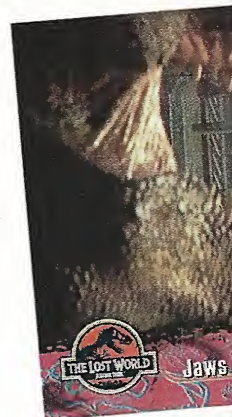
"You decide you'll control nature and from that moment on you're in trouble, because you can't do it," says Crichton. "You can make a boat, but you can't make the ocean. You can make an airplane, but you can't make the air. Your powers are much less than your dreams would have you to believe."

"*The Lost World* is exactly what it implies," says Spielberg. "A lot of people who think they can control nature are very presumptuous about their role in the scheme of things and wind up on the short end of the food chain. You have to band together to go on."



# HUNTING AND GATHERING

THIS YEAR'S TOY STORY FEATURES DINOSAURS IN JUST ABOUT ANY SIZE, SHAPE OR MEDIUM YOU DESIRE

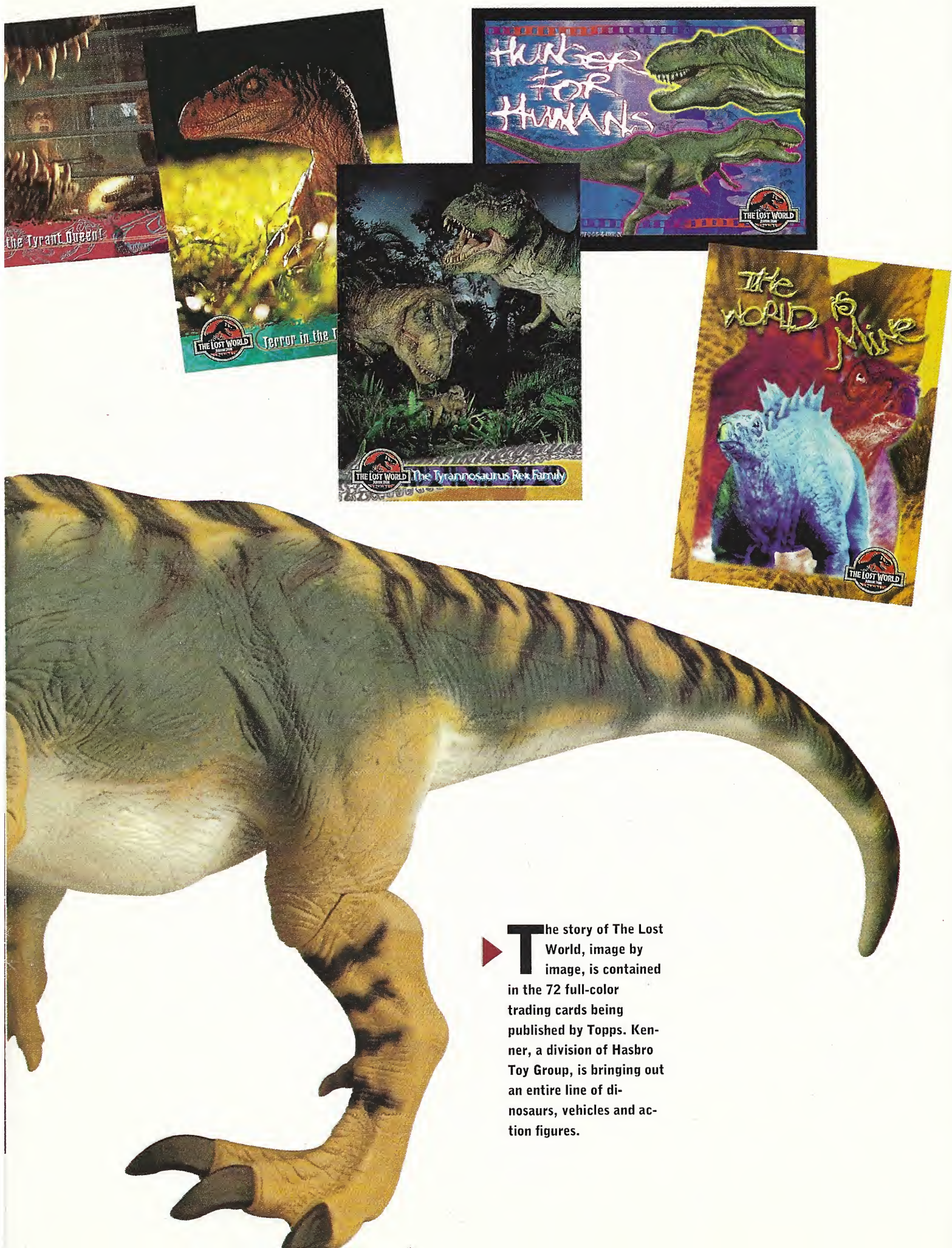


Anyone who's been to a toy store lately knows that the toys are back. In a big way. There are huge tyrannosaurs who roar and gobble, humvees that can lift a stegosaurus, and five-inch-tall hunters and scientists with weapons galore.

And the toy shelf is not the only place where the *The Lost World* lives on. For those who love the movie—and people who love collecting—the adventure starts now. The hunt is on for collectibles that best capture the drama and imagery of the film. Comics, cards, and toys all fit the bill. Collectors treasure them not only for their quality, but also for their value, which could double—or triple—in the years ahead.

No doubt about it, toys are the hottest collectible on the market. And *Jurassic Park* dinosaurs are steaming. "Our toy line for the first *Jurassic Park* movie in 1993-1994 was an incredible hit—it set a company record for first year dollar sales that has not yet been broken," says Hasbro Toy Group's Tanja Felton, business director and team leader for *The Lost World: Jurassic Park* toy line.





► **T**he story of The Lost World, image by image, is contained in the 72 full-color trading cards being published by Topps. Kenner, a division of Hasbro Toy Group, is bringing out an entire line of dinosaurs, vehicles and action figures.



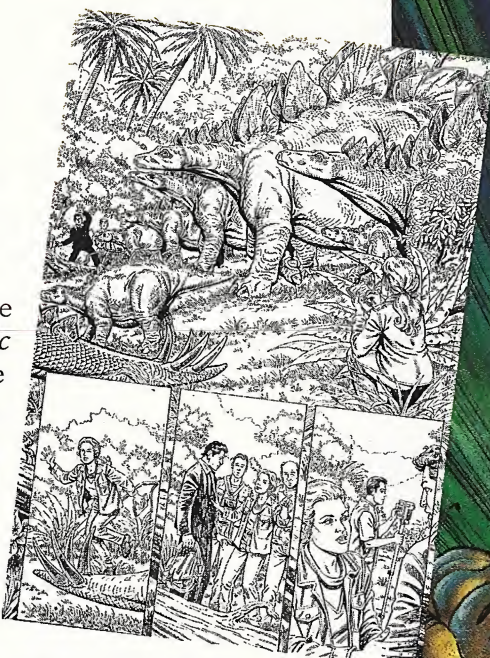
"With the second *Jurassic Park* movie coming out, you can get in at the ground floor with your collection," says Leonard Lee, publisher of

*Lee's Action Figure News & Toy Review*.

Though the film's stars and dinosaurs are less known than some other film characters, the figures do have brand recognition on the collecting market thanks to the first *Jurassic Park*. Most action figures based on that feature are now worth twice their original price.

Felton's team of designers, engineers and marketers have created all new toys for the second film. Their aim has been to create scientifically authentic dinosaurs and realistic looking action figures that are true to the film. For reference, known as "scrap" in the biz, the toy team used material from Amblin, director Steven Spielberg's production company, including behind-the-scenes photographs of vehicles and dinosaurs, photographs of the actors, computer-generated scans of the moving dinosaurs from Industrial Light & Magic, and maquettes of the dinosaur models done by the Stan Winston Studio. Extra dinosaurs such as the *Allosaurus*, *Chasmosaurus*, *Spinosaurus* and *Pteranodon* which do not appear in the movie but have been created to flesh out Hasbro's toy line were fashioned after drawings and photographs from reputable science books.

Before going into production, the team brought their ideas out to Los Angeles for Spielberg to check out. "He really gave us the freedom to go for it," says Hasbro's David Lewinski, the head designer for *Jurassic Park*. "You could feel it when he saw something he liked." The director's top pick was the Hunter Humvee Vehicle which features grabbing jaws on the front and swing booms on either side for the hunters



All the action in pen and ink: Topps is publishing four *Lost World* comic books, all based on the movie plot. Artist Walter Simonson drew the covers; Jeff Butler and Claude St. Aubin are creating the pencil sketches inside.



# YOUR OFFICIAL SOURCE FOR THE NEXT STAR WARS TRILOGY:



## EXCLUSIVE SUBSCRIBER FEATURES:

Past issues have been polybagged with **STAR WARS** collectibles like:

**TOPPS WIDEVISION TRADING CARDS**

**SPECTACULAR FOLD-OUT POSTERS**

**TOPPS FINEST CHROMIUM CARDS**

**LIMITED-EDITION COMICS**

Many more of these fabulous collector's items are being planned for future issues.

**SPECIAL NOTE:** This super value Deluxe Collector's Edition is not available on any newsstands — it's only offered to subscribers and through comic shops.

**SUBSCRIBE  
TODAY AND SAVE  
OVER 10% OFF THE  
REGULAR PRICE.**

In addition to the latest movie news, each full-color, quarterly issue is jam-packed with the coolest stuff about **STAR WARS**:

- Go behind-the-scenes in the creation of exciting new **STAR WARS** products
- Interviews and portfolios from today's hottest **STAR WARS** artists
- Read excerpts of new **STAR WARS** fiction — before it hits the bookstores
- Original comics stories created exclusively by Dark Horse Comics
- Surf the internet with online experts and get strategy tips from video and CD-ROM game designers
- Enter contests and play trivia quizzes to win fantastic prizes & so much more!

CLIP OR COPY

☒ **Yes!** **STAR WARS GALAXY MAGAZINE** IS JUST WHAT I'VE BEEN WAITING FOR!

As a one-year subscriber, I will receive 4 quarterly issues of the Deluxe Collector's edition version. My check or money order payable to **STAR WARS GALAXY MAGAZINE** in the amount of \$17.50\* is enclosed. Please do not

send cash. (See below for ordering by credit card.) **PRINT CLEARLY.**

NAME \_\_\_\_\_ DATE OF BIRTH \_\_\_\_\_

ADDRESS \_\_\_\_\_ APT. # \_\_\_\_\_

CITY \_\_\_\_\_ STATE \_\_\_\_\_ ZIP \_\_\_\_\_

Charge my credit card. ☐ Visa ☐ MasterCard ☐ American Express ☐ Discover

CARD NO. \_\_\_\_\_ EXP. DATE \_\_\_\_\_  
(Month/Year)

SIGNATURE X \_\_\_\_\_

(Required for all charge orders)

**SEND TO: STAR WARS GALAXY MAGAZINE**  
Subscription Dept. AAI-97, P.O. Box 555, Mt. Morris, IL 61054

\*Canadian subscriptions \$22 plus 7% GST, foreign \$30 — in U.S. funds only.  
Allow 4-8 weeks for delivery of first issue.

MONEY BACK GUARANTEE

AAI-97



to hang on. Another hit was the Thrasher T-rex with swiping tail and spring-loaded jaws that picks up its prey and whips it around in its mouth.

Although neither appear in the film, Lewinski's personal favorite is the Dino Lab Playset with Dino-Damage Allosaurus. The play pattern (toyspeak for how a kid plays with a toy) works like this: the Dino Lab is a triage medical unit for patching up the wounded allosaurus after a battle. In the lab the dinosaur's leg (which can be removed as if it had been bitten off) is snapped back into place; pieces of ripped-off flesh (which expose the dinosaur's ribs) can be repaired. Toymakers have even provided a blood transfusion bottle: turn it upside down, give it to the dinosaur, and the blood appears to magically drain out of the bottle.

Hard-core collectors are advised to buy two of each toy in the series: one to keep in the package for the collection and the other to play with. But the toymakers will be happy if the dinosaurs and figures come out of the box and battle during hours of play. "This is not a collector-based line," says Felton. "The toys are targeted toward kids and what they love."

Still, the value of *Lost World* toys will increase with time, especially if there's a "threequel." Lee predicts that with each new film, the base of *Jurassic Park* collectors should dramatically increase. Between the first and second *Batman* movies the number of collectors doubled, he points out, just as the value of *Star Wars* products doubled after the release of each of the three films; prices now are "sky-walking" with the rerelease of the films. "A new movie in a series revives collectors' interest. If they have started a series of collectibles they tend to want to keep up with the items in that series," says Lee. "If you get a third *Jurassic Park* movie then you'll really have something to talk about."

Fans of color and line may want to follow the tracks of *The Lost World* comic books. Published by The Topps Company, Inc., these books are aimed at kids, who enjoy the thrilling stories, and adults who appreciate the comic art form. The first of four 32-page *Lost World* comics, all based in sequence on the plot of the movie, came out the week the movie opened in late May and be published monthly through August. Artist Walter Simonson created the covers; Simonson is well-known for his dinosaur art and drew covers for the *Jurassic Park* comic adaptations. Don McGregor of *Zorro* and *Lady Rawhide* fame adapted the plot; Jeff Butler and Claude St. Aubin are doing the pencil sketches inside and the inker is Steve Montano.

# MONSTERS IN A BOX

NOT CONVINCED THAT DINOSAURS  
LIVE AGAIN? TURN ON YOUR  
COMPUTER

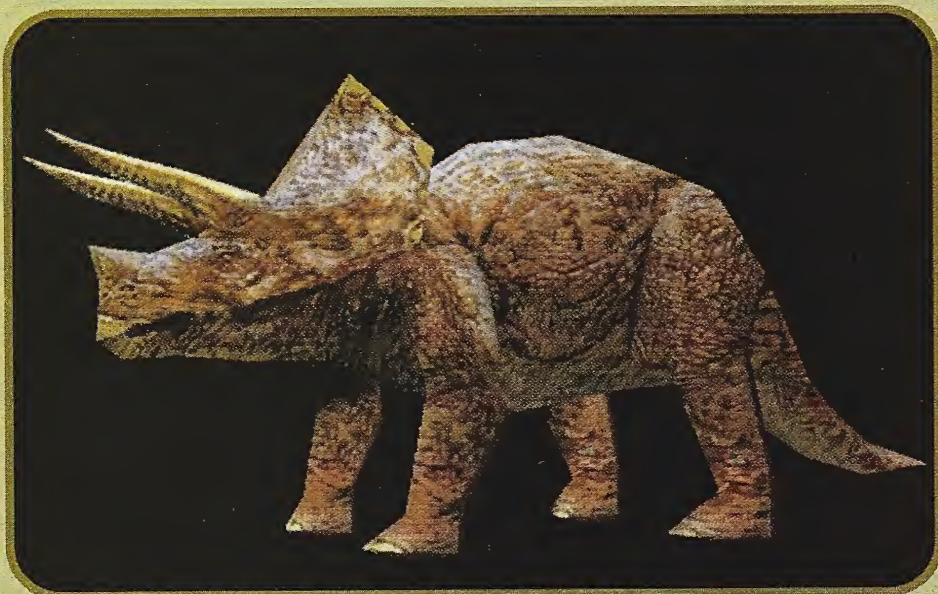
The dinosaurs that are devouring big screens around the world may look prehistoric, but the interactive games based on *The Lost World: Jurassic Park* are anything but. The games are built with the latest programming and technology, creating realistic, nail-biting entertainment. A host of computer and console titles accompany the film's release, and there's something for everyone—from flesh-tearing T-rexes to cunning raptors to mere hatchlings.

For some reason, we humans love to be scared out of our wits, and *Trespasser*, the PC CD-ROM adventure game from DreamWorks Interactive, succeeds at this by providing extraordinarily realistic representation—both visually and behaviorally—of a dangerous island inhabited by prehistoric carnivores. The game's dinosaurs are created much like they were for the film—from the bones out. In a 3-D computer graphics program, musculature is placed over skeletons, and then skin, created from highly detailed bit-mapped images, is stretched over the animal. Just as *Lost World* creators wanted the on-screen dinosaurs to look and move like real, breathing, weighty things, so the game designers wanted the small-screen creatures to act and react like real animals should. To ensure this, DreamWorks built the game's artificial intelligence (AI) around each character's physical attributes (height, weight, durability, etc.) and motivation (fear, love, anger, curiosity, hunger, etc.). For players, the detailed images combined with the AI create a rich, thrilling, and realistic game.

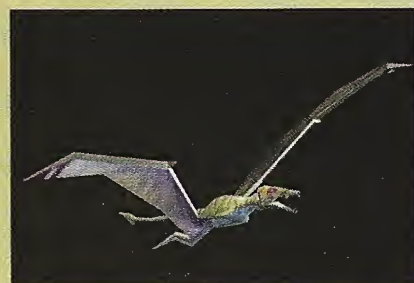
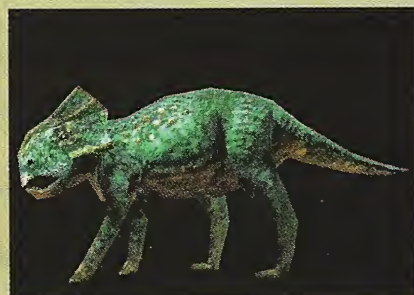
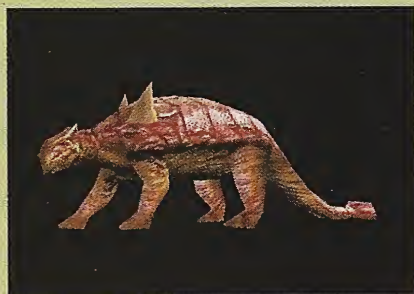
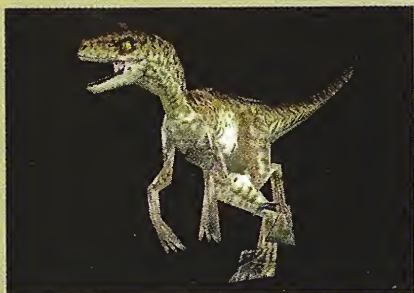
*Trespasser* begins with the same premise as *The Lost World*: Hammond, the creator of *Jurassic Park*, built a "Site B" island that still exists. In the game, you're the survivor of a plane crash who washes up on the remote island. Quickly realizing that escape is a matter of life and death, you must keep your wits about you while following landmarks across deadly terrain and avoiding dinosaurs that threaten you. Along the way, you must solve puzzles, explore the environment, and acquire skills—similar to many other CD-ROM adventure games. This one adds a bit of combat spice, however, since you must also triumph in fierce battles with cunning, carnivorous foes.

DreamWorks Interactive is also developing a *Lost World: Jurassic Park* strategy CD-ROM game for kids, age nine and up. Both games are expected to be ready in time for Christmas '97.





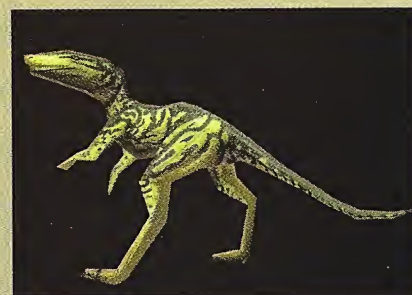
## DINO Á DINO



**W**hether you're man or beast in *The Lost World: Jurassic Park*, DreamWorks' title for the Sony PlayStation, the action is so intense you may actually feel the heat from the T-rex breathing down your neck! The game takes advantage of the latest technology to create a sophisticated, challenging game-playing experience. New Morf-X technology, seen here for the first time, makes incredibly realistic images, aided by real-time animation and beautifully rendered 3-D graphics. With more than 80 moves per character, players have amazing control over the game's five characters: Compy, Raptor, T-rex, a human hunter and a human scientist. The high number of moves per character gives each one its own blend of ferocity, intelligence and tenacity.

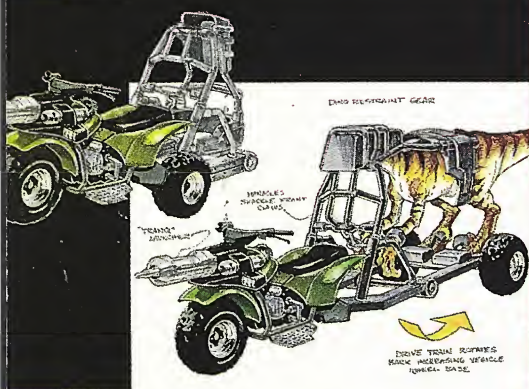
The game's objective: to survive on a mysterious island populated by the hungriest genetically-engineered predators ever to walk the earth. More than 20 species of dinosaur live on the island, which comprises 25 different environments including lush jungle settings and eerie indoor locales. As a dinosaur or human, you'll stalk, track, attack and fight through 30 levels of escalating chaos as you contend with the carnivores, as well as with a landscape loaded with danger.

*The Lost World* for PlayStation is expected to be available in June of 1997. Saturn, Genesis and Game Gear versions of the title are being developed by Sega for release later in the summer. Game lovers should also keep their eyes open for the Sega arcade game, featuring Sega's new Model 3 graphics board that generates one million polygons per second. (Translation: really fast action, really cool dinos.) Listen for dinosaurs roaring in an arcade near you sometime this summer.



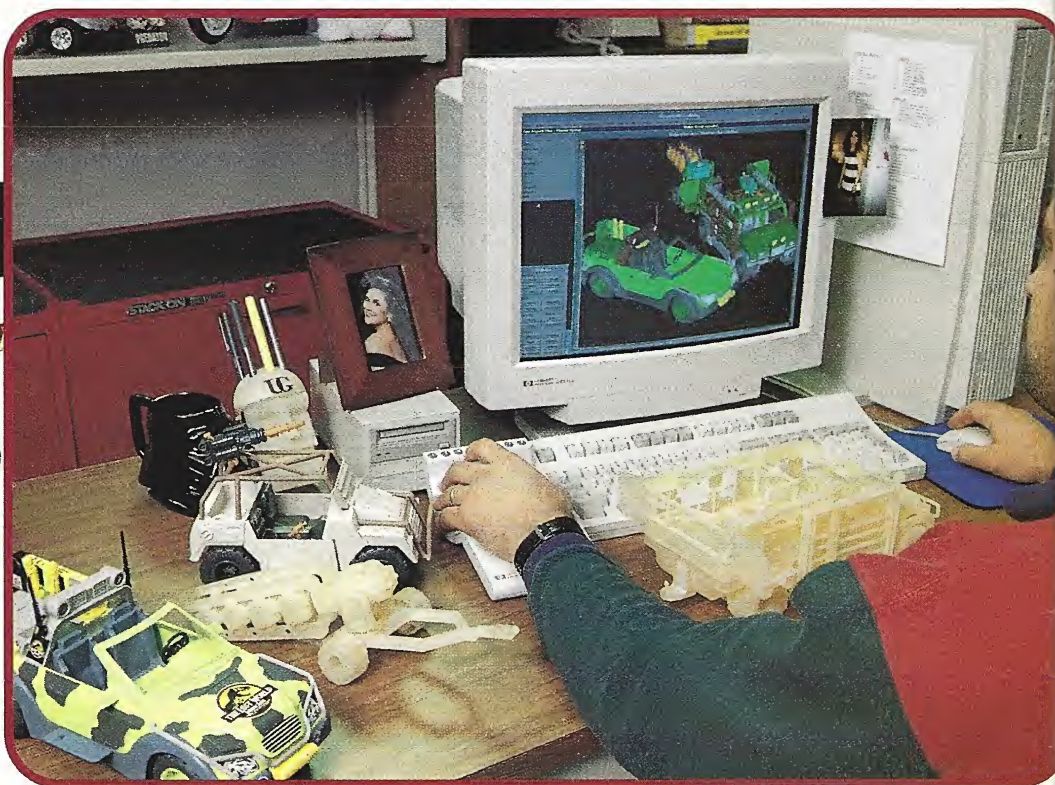
► **T**he dinosaurs in the DreamWorks Interactive computer and video games were built with realism in mind. With new programming technology, the animals look, move and react in a life-like manner. With more than 80 moves per character, the creatures are full of surprises.





Topps is also issuing a monthly *Jurassic Park* comic book series with original storylines about various *Jurassic Park* and *Lost World* characters and dinosaurs. Some storylines will take readers back in time, looking at how John Hammond cloned the first dinosaurs, for example. The series will be drawn by Aaron Lopresti and many of the stories will be written by Tom and Mary Bierbaum.

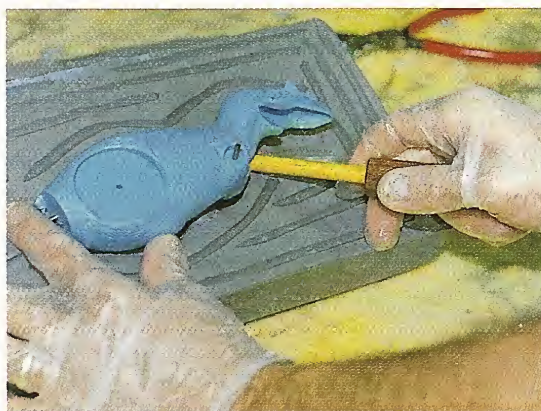
"There are several types of comic book collectors who will be interested," says Topps sales and promotions manager Charlie Novinskie. "There are people who collect comics for the artwork or are fans of the artist or writer, and collectors who stock up on anything that's *Jurassic Park* or on anything



that features dinosaurs." But the real excitement, of course, is how the comics bring the movie vividly to the printed page, allowing readers to go over and over a favorite scene, literally holding the action in their hands.

Anyone who is fanatical about images from the film will no doubt be collecting trading cards, which Topps is also publishing. Editor-in-chief Gary Gerani has produced 72 cards, beginning with a title card featuring a villainous velociraptor, with blood dripping from its mouth. The following 35 cards tell the story of the film, each with a photograph of a scene





from the movie. On the card backs, the story unfolds in words. Each card back also includes an interesting dinosaur fact, accompanied by one of the dinosaurs from the film. Seven "Dino-rama Showcase" cards feature portrait photos of the prehistoric beasts. Five

behind-the-scenes cards feature photos taken on the set and production drawings used to design the film. Twenty-three cards show dinosaur images from the film and elements that filmmakers used when designing the film and related merchandise.

Each card pack contains a sticker depicting one of the 11 dinosaurs featured in the film. On the sticker backs, you'll find dinosaur trivia questions. Look closely at the cards, and you'll find the answers. The set is completed by a checklist card, which serves as a directory to the series.

Every card is collectible. "Trading cards are an entertainment form that exists to be collected," says Gerani. Tracking down all 72 cards and 11 stickers in the series should prove to be something of a challenge, for the packs you buy at the store only come with six cards and one sticker in each, in innumerable combinations. That's the challenge, and fun, of collecting.

To locate *The Lost World* comics in the store, call 888-COMIC-BOOK for the nearest location that carries them, or to order, write or call Space Travellers, P.O. Box 1446, Harrisonburg, Virginia 22801-1446, (540) 432-6771.

**T**o include every detail, but in miniature—that's the task of Hasbro Toy Company designers and engineers. Each toy starts as a concept drawing [left], which is used to create a three-dimensional diagram for sculpting. Test molds are pulled and, finally, the toy is painted to match the image in the film.

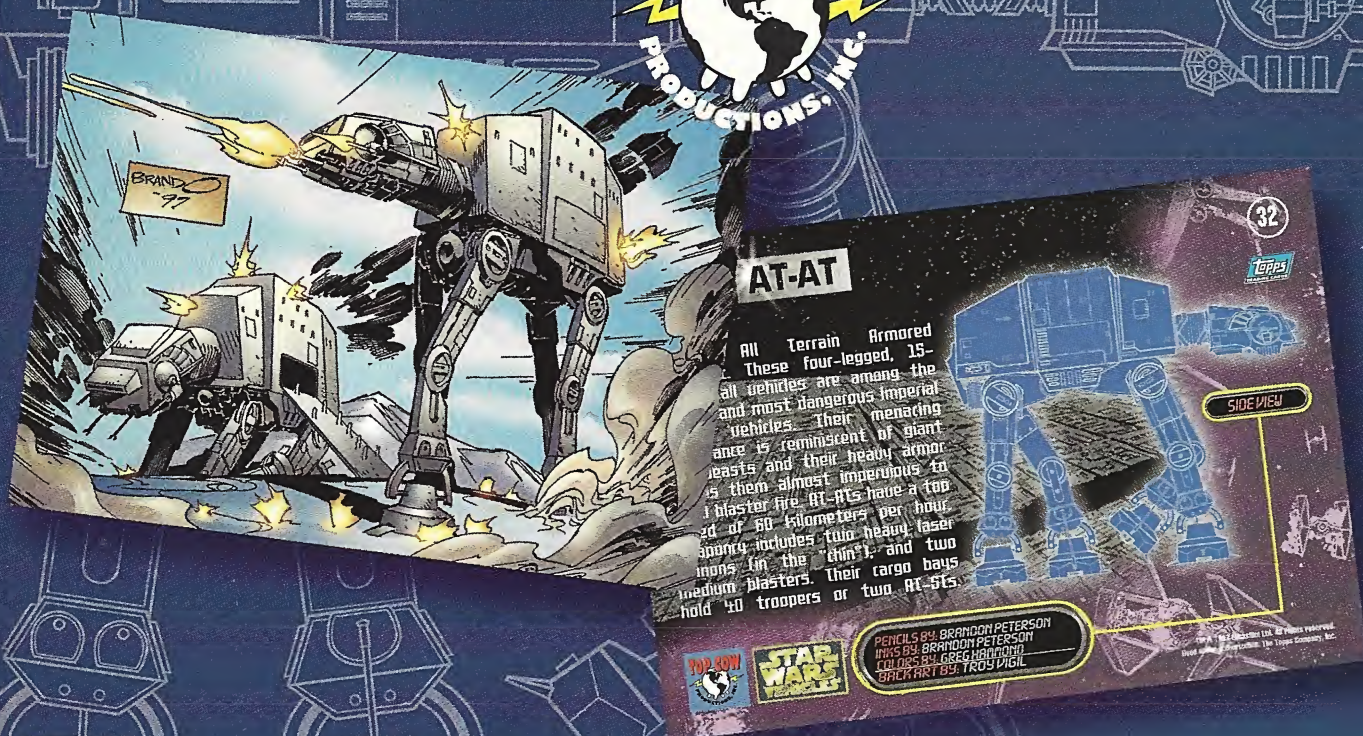






# Topps Presents **STAR WARS VEHICLES**

Featuring  
Front Art By: **TOP COW**



**Star Wars Vehicles** is the first ever trading card series to feature ships and vessels from the **STAR WARS** universe.

- ▶ Brand new technology featuring 5-color printing and double-etched foil stamping on mirror-board card stock.
- ▶ All-new artwork from TOP COW STUDIOS (WITCHBLADE, THE DARKNESS), including MARC SILVESTRI, BRANDON PETERSON and much more!
- ▶ Special subset featuring the MILLENNIUM FALCON

## **2 sets of special bonus insert cards:**

- ▶ 4 Cutaway cards with "peelaway" technology!
- ▶ 2 Star Wars 3D cards featuring art by Chris Moeller

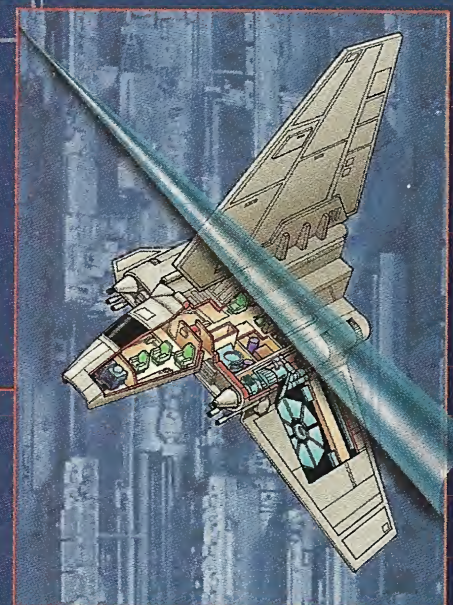
**Bonus:** Redemption offer for oversize Star Wars 3D card!

**SHIPPING JULY 1997**



**RESERVE A BOX WITH YOUR RETAILER TODAY!!!**

TM & © 1997 LUCASFILM LTD. ALL RIGHTS RESERVED. USED UNDER AUTHORIZATION. TOP COW LOGO, TM & © 1997 TOP COW PRODUCTIONS, INC. ALL RIGHTS RESERVED. TOPPS © 1997 THE TOPPS COMPANY, INC.





something  
has survived...



This summer, director Steven Spielberg will once again make film history and Topps is pleased to be a part of this extraordinary event with an all-new series of exclusive trading cards based on The Lost World: Jurassic Park.

ALL NEW DINOSAUR IMAGERY IN A 72 CARD SERIES  
SIX CARDS + ONE STICKER IN EVERY PACK

